

ART DIRECTOR AND STUDIO NEWS • DECEMBER 1953

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roswell brown, illustrator—a master of the intricate, yet imaginative, art of portraying the industrial world—the machines, trains, airplanes, ships of a mechanized society. To all his work, which also includes excellent non-mechanical painting, he brings an unusual versatility and a wonderful three-dimensional sense of movement and drama. One of America's top illustrators, **brown** is associated with **klings studios in chicago**—another outstanding artist on our staff.



chicago-
601 N. Fairbanks Ct.
Delaware 7-0400



PHOTO- LETTERING

216 EAST 45TH STREET
NEW YORK 17, N.Y.
MU 2-2346

Dec. 1953
Advance
Showing

**MERRY
CHRISTMAS**

**..... AND A HAPPY
NEW YEAR FROM
PHOTO-LETTERING**

DESIGNS BY RAE L COWAN

A CREATIVE-CUSTOM SERVICE... UNIQUE IN ITS FIELD SINCE 1936

if

*an idea, a working drawing,
or a tracing is in question, the brilliantly
white ad-art visualizing and tracing pad
is the logical answer. slightly toothed for
pencil and pastel layouts, of crisp body
ad-art has that just right translucency.*

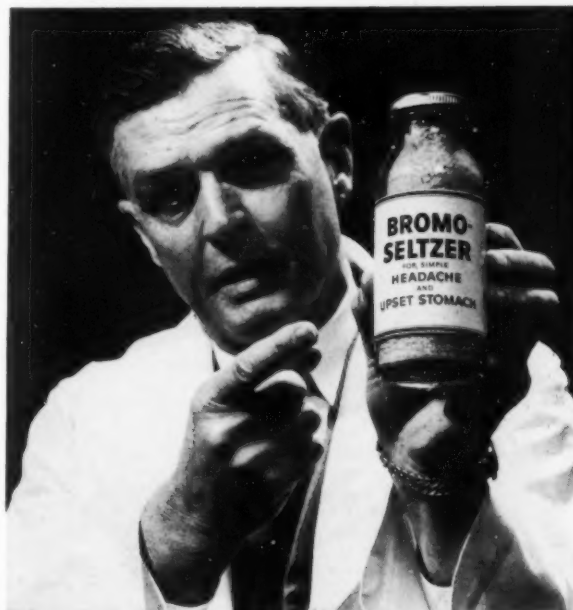
Economically Priced
pads are available in sizes:
9 x 12" 11 x 14" 14 x 17"
15 x 20" 19 x 24" 21 x 27"
50 sheets or 100 sheets per pad.



write for free
4 x 6 sample pad.

bienfang

paper company, inc.
department A-2
metuchen, new jersey



DIRONE Photography

215 EAST 37th STREET • NEW YORK 17
Vanderbilt 6-1121

Contact Walter Redmont



Elliott

Freeman Elliott is an illustrator with rare talent for painting the delightful charm and sparkle of America's young adults. His paintings in black and white and color are used by leading national advertisers and magazines.

Charles E.  Cooper, Inc.

Advertising Art

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PLaza 3-6880

Philadelphia Representative
THE TECHNIGRAPHIC COMPANY
2016 Walnut St. • Philadelphia 3, Pa.
LOcust 4-4870

West Coast Representative
FRED KOPP ADVERTISING ART STUDIO
301 S. Harvard Blvd. • Los Angeles, Calif.
DUnkirk 9-3118

Another talented artist backed by a fine studio service

ART DIRECTOR & STUDIO NEWS

OFFICIAL PUBLICATION OF NATIONAL SOCIETY OF ART DIRECTORS

Wallace W. Elton, New York, President; Arthur Lougee, Detroit, Vice President; William Miller, Chicago, Vice President; Cecil Baumgarten, New York, Secretary-Treasurer. NSAD Headquarters: 115 East 40th Street, New York 16, N. Y.

VOLUME V, NUMBER 9

LONG PANTS IN SAN FRANCISCO

WALLACE W. ELTON, NSAD PRESIDENT

"This year we put on long pants and grew up." That's what a San Francisco art director said as the crowd left the Mark Hopkin's big ball room after his club's sixth annual awards dinner.

It might be more nearly accurate to say that the San Francisco club grew up at least six years ago, or when they organized their first show. In this year's show and dinner celebration there certainly was no sign of sudden, awkward, or incomplete maturity. This year's show stood up tall and strong and spoke in a clear voice for San Francisco.

The show presented work in 30 categories. The judges were allowed to make selections in only 29. In the 30th category, "play time work", the club members reserved to themselves the privilege of making awards. The club members also made their own selection for "Best Piece in The Show". Fortunately for the judges, it agreed with one of their official First Award selections.

The "long pants" remark is a kind of revealing understatement. It represents the candid, unassuming, fresh approach that typifies the Golden Gate artists and art directors.

San Francisco's "three-club" system is also a straight-forward way of resolving club problems. There is a San Francisco Art Directors Club and a separate Artists Club, each with its own President and officers. The two clubs are also combined in a third organization known as Society of Artists and Art Directors, or SAAD Club. For many reasons it is not, as the local pun goes, such a Sad idea.

Mr. Elton, a vice-president of J. Walter Thompson Co., N.Y., was a show judge and dinner speaker at San Francisco.

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Fitzgerald Studios

ANNOUNCES . . .

the addition of another foremost artist to its staff. Robert Chaddock, well known to Detroit advertisers for his excellent illustrations, returns after four years in Australia, Europe and New York. His skilled draftsmanship and broad experience in world wide advertising art will contribute greatly to the excellent service rendered to advertisers by Fitzgerald Studios.



Fitzgerald Studios

1005 STEPHENSON BUILDING
DETROIT 2, MICH. TR. 1-7554

* Formerly DIMARCO-FITZGERALD

tax talk

Rev. Rul. No. 130: Contribution of employees under N. Y. Disability Law.

The Treasury Department has just ruled that employees contributions assumed and paid by employers, which contributions are required of employees under this law, are not included in the gross income of covered employees and are not subject to withholding of income tax at the source on wages.

Rev. Rul. No. 144: Death may not terminate a partnership.

Advice was requested of the Treasury Department respecting the effect on a partnership for Federal income tax purposes, on the death, withdrawal, substitution or addition of a partner. For many years, the Tax Commissioner has contended that the death of a partner terminated the partnership. Now he has abandoned this position in the following ruling, just released, which reads, in part, as follows:

"A change in the membership of a partnership resulting from the death, withdrawal, substitution or addition of a partner, or shift of interests among existing partners, does not, in itself, effect a termination of a partnership for Federal income tax purposes.

"As defined in the Internal Revenue Code, the term 'partnership' for tax purposes is broader than the term under common law, the Uniform Partnership Act, or individual state laws. Accordingly, the Federal tax consequences of transactions involving partnerships or interests in partnerships, will be determined upon the basis of their substance and in accordance with Federal tax laws without regard to the technical refinements of state laws."

Rev. Rul. No. 172: Failure to file return.

The Treasury Department has just ruled that the delinquency penalty should not be asserted against a personal holding company in any case in which failure to file a timely Form 1120H is attributable to reliance in good faith upon the advice of a reputable accountant or attorney, experienced in Federal tax matters.



PRODUCTS FOR THE ADVERTISING ARTIST

New! Rubber Base E-Z FRISKET

Given up on prepared frisket products?

Here's one that really works! New E-Z Frisket is made with a rubber base adhesive that adheres to photographs or drawings and comes off clean. Use it on retouched areas without worry—leave it on for long periods without injuring your copy. It comes to you ready for use—the adhesive is already on the back. Only genuine E-Z Frisket has the rubber base adhesive especially formulated for retouching. Still skeptical?



— write for free sample.
No. 133—24" x 5 yds. \$4.00 roll
No. 134—24" x 20 yds. 12.00 roll



TOMKINS TELEPAD

Leading agencies and studios use the Tomkins Telepads to make neat, orderly, TV "storyboards." Each pad contains fifty sheets of fine white visualizers paper. Each sheet is divided into 12 perforated sections that have preprinted areas for video and audio continuity. A real time saver! \$3.50 each \$38.50 Doz.

FREE: "BROWN INK," published monthly, keeps you up-to-date on the newest ideas for artists. Write on your letterhead.



ARTHUR BROWN & BRO
2 WEST 46th STREET, NEW YORK

JUST OUT! ... Now YOU can make Clean! Crisp!

Beautifully Designed

HAND LETTERING

✓ IN MINUTES ✓ AT PENNIES PER WORD

- Hundreds of combinations and complete words
- Printed clear, sharp, black on clear acetate with adhesive back

For FREE sample and brochure; Ask your art supply dealer or write...

CELO-TAK

Lettering Corporation

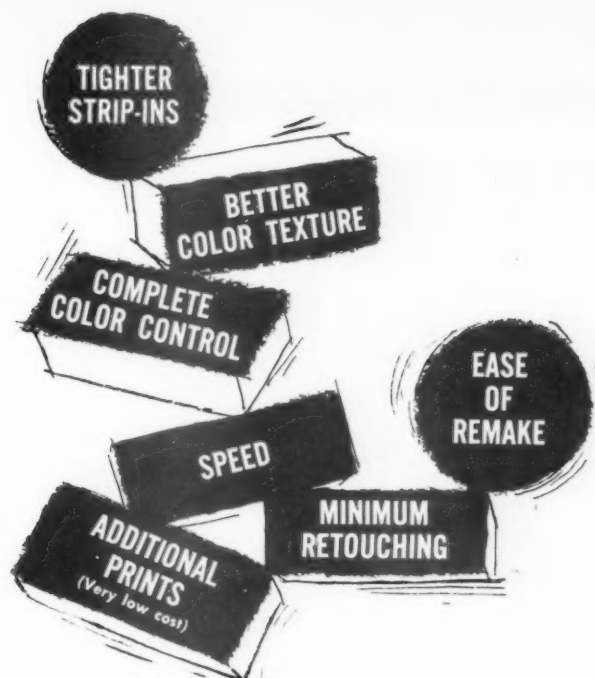
131 West 45th St., Dept. C - New York 36, N.Y.

HARRY C. DECKER, INC.
(Formerly Susquehanna))

**CARBRO & DYE TRANSFER
FROM TRANSPARENCIES
AND SEPARATION
NEGATIVES**

MU 5-4295

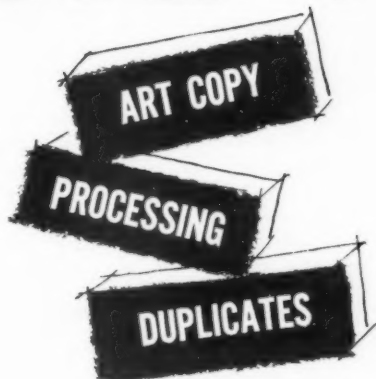
404 Fourth Ave. - Room 1507



YOU CAN REST ASSURED WHEN YOU USE ...



DYE TRANSFERS



by **PACE and VAN CAMP**
COLOR LABORATORY

480 LEXINGTON AVENUE

PHONE PLAZA 9-8173-4



Jobs that Sell!

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Doyle

Mcgowan

studios

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since 1937, a pioneer and leader in

TRICK PHOTOGRAPHY

AND

PROCESS LETTERING

Flexo-Lettering

NEW YORK

220 EAST 23rd ST.
New York 10, N.Y.

ORegion 9-1558-1559-1392

RETOUCHING

JUD REAMY

STUDIO

77 Park Avenue • New York 16 • N. Y.

MURRAY HILL 5-3386

PERGAMENT COLOR

LABORATORIES INC.

REPRODUCTION PRINTS

DYE TRANSFERS

DYE STATS

Ektachrome Processing
and Duplicating Service

20 E. 49th St., New York 17, N. Y.

PLaza 1-0655

the case of

the Code that Went to Court

report of the Joint Ethics Committee

This is the case of a professional problem in which the Code of Fair Practice played an important part even though the principles did not settle their differences through the Joint Ethics Committee. The injured party in this case took her problem to law and gained a settlement, citing the Code in defense of her claim.

The artist, approached a manufacturer of table cloths to whom she had previously sold some designs. He expressed his interest and suggested that she prepare a sketch for a new design he had in mind. This was done and received with his expression of satisfaction. More than that, he asked her to work it up in color. The color rendering of the design was presented and accepted with the promise that the artist would hear from him. When no word came, bills were presented and refused. The manufacturer claimed he could not use the design at this time and for that reason, could not pay for the work involved.

No speculation

The artist pointed out that she was not working on speculation. That the design was prepared according to specific instructions and had all the indication of being a definitely assigned job.

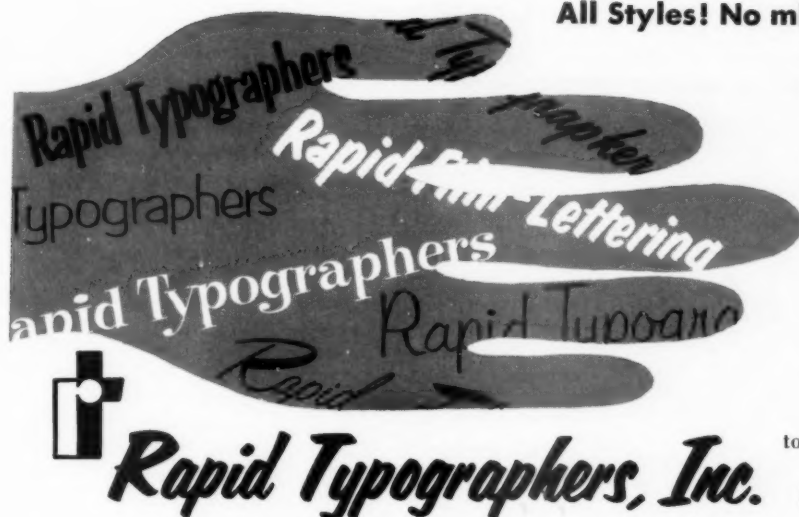
The manufacturer insisted that the custom of his particular business was to pay only if the design was used, regardless of how it had been executed.

The artist, after a fruitless attempt to secure any payment, retained an attorney and filed suit. The case was held before a City Magistrate and the lawyer for the artist produced The Code of Fair Practice, in which he cited paragraph 8, claiming it was not the practice of the artist to work on speculation.

When the plaintiff rested his case the Judge called both attorneys and suggested that they make an attempt to settle during the noon recess. For reasons that are not in the record, the defendant settled with the artist for 75% of her claim.

hand lettering \$1 per word!

All Styles! No minimum! 24 hour service!



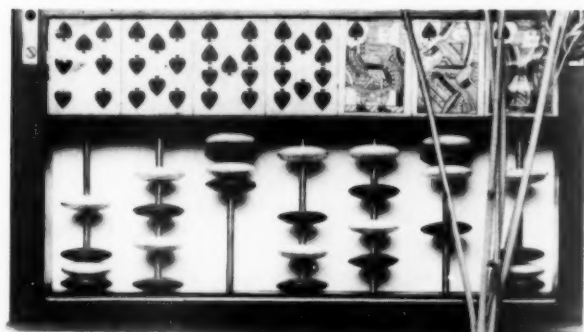
305 East 46th Street, New York 17, N. Y. MUrray Hill 8-2445

*They said it couldn't be done . . .
but we're doing it!*

When we started Rapid Film-Lettering Service a few short months ago, we had no idea that in so brief a period we would be able to reduce the cost to our customers so drastically . . . but we've done it.

Send in your orders at this low price!
Send for our specimen book!

Send for a representative to explain how Rapid Integrated Services functions for the Art Director, Production Man, Advertising Manager . . . Type and Hand Lettering both from the same source at the same time on the same order.



Still Life . . . Food Photography

TONI FICALORA

12 East 42nd Street,
New York 17, N. Y. MUrray Hill 7-0356



TALKING "SHOP" WITH ALBERT DORNE

"As an artist, you realize the more you know about the fundamentals and advanced techniques of your craft, the *faster* your progress will be. There is no magic formula for gaining this knowledge overnight. But neither is there any longer a need to undergo gruelling years of hit-and-miss experimenting. The Famous Artists Course offers you a proven, practical way to *shorten* your climb to the top. You study at home in your spare time . . . learning how to do more and better work with less effort."

Send, today, for your *free* copy of the Famous Artists booklet which describes the course in detail.

Norman Rockwell
Jon Whitcomb
Stevan Dohanos
Harold Von Schmidt
Peter Helck
Fred Ludkens
Al Parker
Ben Stahl
Robert Fawcett
Austin Briggs
Dong Kingman
Albert Dorne

Famous Artists Course

Studio 41-L3 Westport, Connecticut

Please send me your free booklet on how to get to the top in art.

Mr. _____ Age _____
Mrs. _____
Miss _____ PLEASE PRINT
Address _____
City, Zone State _____



What will we give them?

Why, Art Director & Studio News, of course

a throughout-the-year 12-time package of cheer plus art news and views . . . twelve visual packages of AD activities and accomplishments and specially prepared features . . . and the big annual Buyer's Guide issue, all for \$2.00 a year (\$3.50 for two years).

Send in the coupon right away and we'll send a gift card for you right before Christmas.

ART DIRECTOR & STUDIO NEWS 43 E. 49th ST., NEW YORK 17

Please send Christmas gift cards and subscriptions to:

NAME _____

STREET AND NUMBER _____

CITY, ZONE, STATE _____

NAME _____

STREET AND NUMBER _____

CITY, ZONE, STATE _____

NAME _____

STREET AND NUMBER _____

CITY, ZONE, STATE _____

Gift from, _____

ADDRESS _____

While you're at it, renew my subscription too.

Enclosed check or money order for \$.....

letters

Doth he protest too much?

Do the volatile comments of Dale Nichols reveal a guilty conscience? He "doth protest too much, methinks."

Robert Wheeler
Young & Rubicam, Los Angeles

Leonard boosts Naso

A couple of years ago I was fortunate in meeting a young artist (whom you gave a lift to on one of the early pages of AD&SN). I've been giving him work and art directing him. I needed photography for my covers and so giving him photographic assignments he has now become, I believe, one of the outstanding designer-photographers.

Giving him (John Naso) a basic plan to work with I recently gave him an assignment to do a lobby display combining our covers, products and countries in one display, which well represents our pharmaceutical products. The result combined simplicity, good taste and good design. I believe here is one of the coming designers whose name will become more prominent in years to come. Here is a designer who I believe, because of his talent and knowledge as a designer, will become a great photographer.

May I add, your magazine is certainly enjoyed in this office.

Jack A. Leonard, AD
Winthrop Products, Inc.

Thanks—from London

May I, on behalf of my fellow artists and designers over here in Britain, thank you and the Art Directors Club of New York for the splendid exhibition of American Advertising Art which recently had a short stay here in London. We were all very impressed by the high standard of the work, together with the great variety of styles exhibited and can only hope that it will serve as an inspiration to us and give British advertising art a 'shot in the arm'.

I, personally, consider myself very fortunate in receiving your excellent magazine every month and can assure you that every copy is well-thumbed and has been widely read only a few days after its arrival.

Maybe it is not too much to hope that in the not too distant future a similar exhibition of *British* advertising art will pay a visit to *your* country.

Thanks again for a wonderful show,
Don Craft,
London, England

Season's Greetings
albert gommi
and staff



GRUMBACHER
177 GRAPHIC ARTS
BRUSH



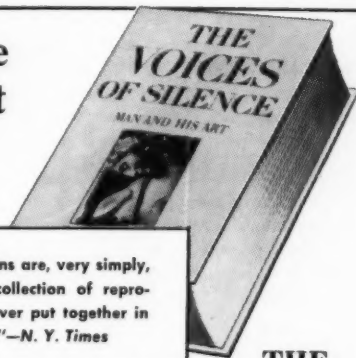
SPLIT-PROOF
LONG TAPERED POINT
FINEST RED SABLE

FOR WATER COLOR
FOR FINE DETAILS
FOR OPAQUES AND
HEAVY COLOR
FOR RETOUCHING

AT YOUR FAVORITE ART STORE

M. GRUMBACHER
INC.
482 WEST 34th ST., NEW YORK 1, N. Y.

One of the
truly great
books of
all time



"The 450-odd illustrations are, very simply, perhaps the greatest collection of reproductions of man's art ever put together in the covers of one work."—N. Y. Times

**THE
VOICES OF SILENCE**

Man and His Art

by **ANDRÉ MALRAUX**

Translated by Stuart Gilbert

Here, for the first time in history, the entire storehouse of the world's art has been surveyed as a unit, and related to man's expression of his time, his faith, his place, and his people. A brilliant, revolutionary inquiry into the meaning of all art, ranging in time and space from the scratchings of the Dordogne caves and the arts of ancient China to the film, the skyscraper and the paintings of Miro and Matisse. A truly great book, made possible for the first time by the wonders of twentieth century book-making. With 663 pages of text; slip case.

\$25 at all booksellers • **DOUBLEDAY**

8 Ways To Reproduce Color

**A COMPLETELY INTEGRATED COLOR SERVICE FOR
ADVERTISING, DISPLAY AND THE GRAPHIC ARTS**

JAMES R. ROSE COLOR LABORATORIES

1. **DYE TRANSFER PRINTS** for reproduction from all types of copy. Stripping and photocomposing. 1-2-3 color in all sizes up to 30 x 40 inches. Complete color correction for top flight reproduction quality. Retouching and special handling services.
2. **DUPLICATE TRANSPARENCIES** of your Ektachromes and copies of art work. Stripping, retouching, photocomposed between glass to conform to your layout for single "shot" at your engraver. Finest quality reproduction duplicates — dependable service.
3. **FLEXICHROME PRINTS** for coloring. Made and dyed to your specifications. Stripping and special handling.
4. **35MM DUPLICATING**, slides and strip films made from all types of copy including Ektacolor and Kodacolor. Small or large quantities. On Eastman negative-positive material. Highest quality.
5. **EKTACOLOR FILM SERVICES**: Print film positives and dye transfer prints. Negative processing. Duplicating and stripping. Special handling of Kodacolor. Films for printing and duplicating.
6. **CONTINUOUS TONE SEPARATION** negatives and positives. Improved color correction techniques used in our color separation service will assure finer reproduction at a saving in time and cost. 2-3-4 color. Fully color corrected.
7. **EKTACOLOR CONVERSIONS** for the graphic arts. Photocomposing and stripping to proper scale and focus. Plus a new method of color control and greater color correction. From all types of copy. Positives supplied for screening.
8. **DISPLAY TRANSPARENCIES** of your art or transparencies in all sizes up to 30 x 40 inches. Photocomposing of illustration, line work or type.

NEW METHODS • RESEARCH • CONSULTATION

— 3D DYE TRANSFER ANAGLYPHS —

CUSTOM QUALITY — FAST, DEPENDABLE SERVICE

Phone or write today for complete information.

Established 1947—formerly with Eastman Kodak Research Laboratories

JAMES R. ROSE COLOR LABORATORIES

611 THIRD AVENUE

NEW YORK 16, N. Y.

MU 4-5360

quotes

Hairpins or skyscrapers

"Be the problem a hairpin or a skyscraper, a well designed solution has to meet all functional requirements; it has to make the best possible use of available materials and methods; and all this has to be achieved within the budget limits of the prospective user."

Henry P. Glass, Glass-Heubner Associates, at 3rd Nat'l. IDI Design Award Dinner

Plagiarists priority

"One plagiarist to another, while spotting a good newspaper ad, 'It's mine. I saw it first.'"

Stan Fraydas, New York

The wrong color

"Color can make an inferior piece of merchandise appear more luxurious; the wrong color can make an expensive item look cheap."

Howard Ketcham, color design and illuminating engineer

More research coming

"Research, especially that which will develop facts about human motivations, is bound to have an increasingly important influence in selecting advertising media when establishing advertising budgets."

Edgar Kobak, Advertising Research Foundation President, at Chicago Tribune Forum on Distribution and Advertising

Openmindedness

"An idea must not be condemned for being a little shy and incoherent; all new ideas are shy when introduced first among the old ones. We should have patience and see whether the incoherency is likely to wear off or to wear on, in which latter case the sooner we get rid of them the better."

Quotation from Samuel Butler by Marion Harper, Jr., McCann-Erickson, Inc., President.

Don't talk to yourself

"Art is a language, and no right-minded person would bother to learn a language for the purpose of talking to himself. Such, perhaps, is one of the many reasons and purposes of art exhibits and one-man art shows."

Comment in Chicago's ADC News on David Lockwood's one-man show at Steven's-Gross galleries



WHAT!
a Rembrandt
FOR THE PRICE OF A
Post Card?



YES!
THAT'S WHAT YOU GET
WHEN YOU USE
FOTOLINES
PROCESS
LETTERING!

QUALITY: Hundreds of outstanding hand lettered styles by leading designers • Every job guaranteed expert supervision • Catalogs free on request **SERVICE:** Rapid, efficient service • Rush mail jobs returned same day as received! • Servicing accounts from coast-to-coast **COST:** Now Fotolines makes it economical as well as advantageous to use lettering on all your jobs • Low Price-High Quality! Phone Whitehall 3-0997

Write, wire or phone Today!

\$ 25 a word,
AFTER THE FIRST WORD
\$2.00 FIRST WORD ONLY!

60 W. Superior **FOTOLINES** Chicago 10, Illinois

help yourself . . .

Rush, the only monthly newsmagazine of advertising production in New York, gives you timesaving, cost cutting guides, new developments in ad typography, photoengraving, paper, color, photography, up-to-the-minute data on all processes.

Help yourself to this new, crisp, easy-to-read working tool. Just one dollar for 12 newspacked issues.

Rush, 43 E. 49th Street, New York 17, N. Y.

PRODUCT illustrations with *Flexichrome*

provides color flexibility, photographic reality, thru creative talent attained by servicing top national accounts.

- * FOOD
- * FIGURE
- * INTERIOR
- * PRODUCTS

FRANK EBOLI

114 East 54 St. - New York 22
PLaza 3-4394



Be Happy



GO LUCKY!

art designed
for television

h.c. sanford associates

34 east 39th st., n. y.
murray hill 6-2068



business briefs

October, which started out as a promising month for art studios, softened around mid-month and ended up as just an average month, operation and dollar-wise.

The tighter lettering styles, noted by AD&N in earlier issues this year, have come in strongly, being used by more letterers, being called for by more ADs.

Type companies have been quicker than usual to meet a current demand of late. Most have come up with extended gothics this year (Franklin Gothic, Venus, etc.) in response to demand started by advertisers such as CBS and McCann-Erickson and the quick meeting of these demands by the process letterers.

Interesting rule of thumb suggested by economists who feel anything up to a 10% decline in product sales will stimulate more advertising, a greater than 10% slump would tighten ad budgets. So far there's no recession in evidence, though some economists anticipate one.

The Republican Administration is not making the drastic changes in the economy that some anticipated. It seems now they will underwrite a business boom as strongly as the Democrats they once criticized.

Fair traders were upheld in Supreme Court when constitutionality of Fair Trade contracts was okayed.

Packaging changes are increasing as self-service retailing grows. Litho-labelled beer cans are winning out over bottles and multi-package containers are on upswing. Color, applied to glass, is gaining over paper labels.

Travel ads are headed for their biggest season as consumer prosperity encourages heavy advertising by resorts, agents and major carriers.

Cutting distribution costs is an increasing consideration of manufacturers heading more deeply into a buyer's market. Some expect trend to eliminate wholesale outlets, selling direct to retailers. This would affect ad messages and approaches.



fashions...

Natural reproductions perfect poses, showing your styles to perfection in Color or Black and White, with models or without. PHOTOGRAPHY that sells for you



EASTERN STUDIOS

120 WEST 50 ST.
NEW YORK 19
PLAZA 7-5090

SEASON'S GREETINGS


AND A

HAPPY NEW YEAR

Jorge D. Mills

101 WEST 42nd ST. • NEW YORK 36, N. Y.
BRyant 9-9199

MOVED



ken sacco

to: 185 madison ave., nyc • MU 5-5958

how effective is editorial advertising?

DANIEL STARCH & STAFF

There has been a considerable increase in the "editorial" type of advertising during the last four years. This advertising attempts to copy the editorial style used in news-photo magazines. This analysis measures the readership difference between advertisements which are a direct imitation, and those which are "near editorial," do not directly imitate, and are obviously advertisements.

For the purpose of this analysis, a strict definition of "editorial" type was used. Before an advertisement was included as editorial type, it had to be identified with the word "advertisement" by the publisher. In general, each advertisement had these characteristics: dominant illustration, use of photography, news picture, headline and introductory copy, and signature very subordinate or concealed. The "near editorial" type generally had a similar layout but used art or photography. It did not imitate editorial material or news, and the signature was prominently displayed. None of the "near editorial" advertisements were labeled "advertisement" by the publisher.

The three main questions were these:

1. How do the "editorial" and "near editorial" types compare with "all advertising" in readership?
2. How do the "editorial" and "near editorial" compare with each other in readership?
3. Is the readership of "editorial" type advertisements higher when it is in a news-photo magazine (direct editorial imitation), or in a regular magazine (not a direct editorial imitation)?

A study of the survey results showed:

1. "All Advertising" is more efficient for Noted and Seen-Associated readers per dollar.
2. "Editorial" and "Near Editorial" are more efficient than "All Advertising" for Read Most readers per dollar.
3. There are practically no readership differences between advertising

continued on page 58



2 good numbers to remember

* **MA 1-7600** in Pittsburgh • 4029 Bigelow Blvd.

* **CH 1-5037** in Cleveland • 914 Keith Building

* **PITT STUDIOS** ADVERTISING ARTISTS



**one picture
is worth at least
one
thousand words**

just try **Rembrandt** casein tempera colors for comps!
— paint right on photographs or stats!

BRILLIANT • VERSATILE • PERMANENT • NON-BLEEDING • FREELY INTERMISCIBLE

for color chart and information:

TALENS & SON, INC.



UNION, N. J.

● *another interesting addition
to our versatile illustrator group*

Dale Gustafson joins La Driere studios

Schooled at the Art Center of Los Angeles, Dale Gustafson brings a fresh, new approach to current illustration problems.

Art directors seeking something "different," a better interpretation of the contemporary scene, or that elusive "something," have found the answer here.

headquarters for automotive art for 25 years
LA DRIERE STUDIOS INC.
1700 CADILLAC TOWER, DETROIT 26, MICHIGAN



Bold bows

November saw first issue of Bold magazine on the stands. Published by Pocket Magazine Inc., N.Y., it is a pocket-size monthly with a 400,000 initial run. Aimed at men's market, no advertising in first two issues, most art and design staff handled. Covers detective material, sports, no cheesecake. AD is Michael DeNigris.

Submit examples to Graphis Annual now

Though Graphis Annual '53-54 is just off press and in distribution, the publishers are calling for material for next year's book. Actually, deadline for material is listed as November 30 but material received shortly after that date will probably be considered. Categories include posters, showcards, publication ads, direct mail, menus, programs, book jackets, magazine covers, record covers, packaging and labels, calendars, cards, animated ads, letterheads, trademarks, TV, luggage labels. Data should include name of person submitting, designer, artist, photographer, AD, agency, advertiser. Send to Amstutz & Herdeg, Graphis Press, 45 Nuschelerstrasse, Zurich, Switzerland.

John J. Newman

Artist-writer John J. Newman died at the age of 46 after a five week's illness. Mr. Newman was a painter, art columnist, and color consultant to M. Grumbacher Inc. of New York. A color picture, "An Adventure in Casein Painting", depicting Mr. Newman at work, was recently completed.

4th AIGA Magazine Show hits the road

The Fourth Annual Magazine Show sponsored by the American Institute of Graphic Arts opened in New York in October, spent November in Philadelphia, and is currently scheduled for other cities around the country. To schedule the show for your city, contact Mrs. Joyce Morrow, Executive Director AIGA, 13 E. 67th St., NYC.

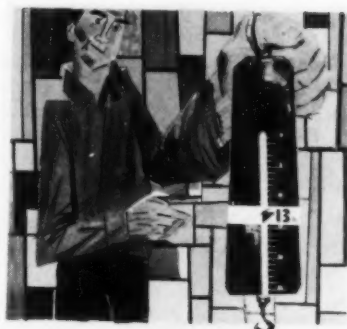
Rochester salon entries close February 11

Fifteen bronze medals will be awarded by the 18th Rochester International Salon of Photography. Show will be at Memorial Art Gallery, Rochester, N.Y., March 5-28. Prints and slides will be accepted. For entry data, write John I. Fish, 341 Pemberton Rd., Rochester 9, N.Y.

AnSCO buying pix

AnSCO is buying black-and-white photographs and color transparencies for use in its advertising. Prices paid for possession and exclusive ad rights will vary, depending use to which they will be put. Model releases must be available for all identifiable people. Pictures featuring people, particularly young people, are preferred. Action, human interest, strong poster value are sought.

All pictures should be 2½ x 2½ or larger and on AnSCO film. Send to Advertising Dept., AnSCO, Binghamton, N.Y. B & Ws should be unmounted, not larger than 8 x 10. For color, send transparencies, not color prints.



Modern's new product for action with this kind of bold quality. (Illustration page 7)



Modern trade ad for Power Products Corp. appeared in Business Week in full color, in other trade papers in two-colors, and was used as theme for trade show booth. John Higgs, of Camm, Costigan and Seitz, Milwaukee, was artist and AD.

SOI to stage Best Illustrations of Year

January 8 is opening date for the Best Illustrations of the Year show sponsored by the Society of Illustrators. Deadline for material is December 18. SOI, 128 E. 63rd St., New York 21.

Photo-dimensional camera

Fotomaster, a camera developed by Modi-Graphic Inc. of Cincinnati, uses prisms and lenses to facilitate stretching, condensing, italicizing, slanting, curving, putting into perspective, thickening, thinning, etc.

New Swedish reflex camera

Hasselbad 1000F 2½ x 2½ is a single lens reflex with speeds from 1 full second and bulb to 1/1000th. Takes strobe and flash, has interchangeable lenses.

Design gets new recognition in AIGA P for C show

Twelfth national Printing for Commerce exhibition sponsored by the American Institute of Graphic Arts has a new name: Design and Printing for Commerce, 1954. The new show will also, for the first time, include showing of 50 advertisements selected solely for excellence and originality of design and typography. Entire show will be published in book form by Paul Theobald, Chicago.

Show judges are John Anderson, Joseph Blumenthal, Marshall B. Davidson, Robert Gage, Arthur A. Houghton Jr., Ralph Delahaye Paine Jr. Judges for 50 advertisements are Will Burtin, Charles T. Coiner, and Jack Tinker.



Identification symbols AD Leonard Karsakov (Bresnick Co. Inc., Boston) had been looking for a method of continuous pictorial identification for Garland sweaters, one that would break with the tradition of posed models. The above is a red sweater with a red rose. Other ads feature a yellow sweater with a yellow chrysanthemum, black with an orchid, etc.

As a merchandising device department stores use the same arrangement for window displays. Photographer was Marty Bauman of New York.

NEW PROCESS MAKES POSSIBLE

NEW CORN



New Niblets Corn's color and looks so no natural corn ever did before!

You can make the difference! New natural flavor and natural color!

NEW PROCESS
WHOLE
KERNEL
CORN



Impact spread for Niblets Corn was designed by Lee Stanley, Leo Burnett Co. AD, and photographed by Green and Ensminger of Harry Watts Photographic Studio.

Leger show at Museum of Modern Art

The first comprehensive showing in America of the work of Fernand Leger will be held at the Museum of Modern Art through January 3. It opened October 21. Over 90 works are included.

Aluminum camera combines lightness, ruggedness

Eastman Kodak has a new camera made primarily of aluminum. Built for ruggedness and lightness. Kodak Master is said to perform perfectly at any location regardless of temperature or humidity. It has been extensively studio and field tested to meet the requirements of the professional photographer.

Especially for use with 8" x 10" films, it can be adapted for 5" x 7". Among its adjustments are 30° forward and backward tilting motion; horizontal swing of 20° front and 12° back; 4" rise and 2¼" fall; ½" in either direction with vernier screw. All adjustments may be locked in place.

Shutter and lens assemblies up to 6½" in diameter may be used. Kodak recommends the following: 190mm and 250mm Wide Field Ektar, f/6.3; and 12" and 14" Commercial Ektar, f/6.3. These lenses are offered in Ilex Synchro Shutters.

Kodak Master Camera, 8 x 10, will list at \$310.

Ceramic map art

Artist J. Scott Williams has done a series of six war maps, recording progress in World War II, on porcelain enamel on steel. Rendered in nine colors, to be used as war memorials at battle sites around the world, they were produced by Seaporcel Metals, Inc.

Kodachrome book illustrations

Something new in the children's book field, story illustrations in full color from Kodachromes, can be seen in "Jack Jingle's Wish". Published by Rand McNally, book is lithographed. The 33 Kodachromes were shot by magazine photographer Benn Mitchell at Santa's Workshop, North Pole, N.Y., under the direction of Wirt Myers. Decorations in the book were by Arto Monaco.

Magazine features technical photographic data

November issue of Photographic Science and Technique, technical quarterly of the Photographic Society of America, features a series of technical articles on properties of developing agents, use of photography in proving vote frauds, x-ray photography, micro-flash work, and scientific use of photography.



Package Design Winners Number one winner in Package Designers Council Exhibition was the Mennen Company for its newly designed line of toiletries. William Mennen Jr. received the Irwin D. Wolf Award from awards committee chairman Egmont Arens. Line was designed by Francis E. Blod of Design Associates Ltd., New York. Some of the other top award winners are also shown above.

On-the-job training plan in L. A.

Pacific Press, Inc., of Los Angeles, is inaugurating compensated, post graduate on-the-job training program. One outstanding graduate will be chosen from the major art schools of Los Angeles. He will receive direct experience in every branch of the graphic arts and will learn the workings of the advertising field as a whole. After one year the student will be assisted in obtaining permanent employment.

New cold type material

Letters printed on micro-thin transparent coated acetate, backed with adhesive, may be used to produce rapid hand lettering. Cello-Tak lettering consists of hundreds of the most used combinations of letters and complete words in seven of the most popular styles. To reproduce a line of lettering, the acetate sheet is placed on paper to which it adheres and letters are cut out with a razor.

Cello-Tak Lettering Corporation, 131 West 45 Street, New York, will supply a free sample.

Speaking of pictures . . .

Life magazine's famous feature, Speaking of Pictures, started with the magazine's second issue, November 30, 1936. Now, seventeen years later, Life is distributing a booklet illustrating some of the best of their SOP stories. Accompanying the booklet is a call for photographers to submit material for consideration for this feature. Professional standards are applied in selecting material and material used will be paid for at professional rates. Booklet tells how to submit material. For a copy, write Ruth Lester, Life Contributions Dept., 9 Rockefeller Plaza, New York 20, N.Y.

Moore Institute Opens Paris branch

The Duperre School, Paris, has opened its facilities to Moore Institute students. These students may enter advanced classes without examination. For the present this experiment is limited to students in textile design. Juniors will spend their second semester in the Duperre school.

Furniture, Costume, Textile show is available

The Smithsonian Institution show, "Furniture, Costume and Textile", an index of American design, is available for group showings. For data, contact the Institute in Washington, D.C.



Small product pix Gene Federico,

Doyle Dane Bernbach AD, and photographer Bill Helburn produced this ad for Jana Handbags, Inc. Ten words of copy, set small but right at action point of picture, carry all the sell of the ad.

NOW YOU CAN ENJOY
MATCHLESS *Old Spice* QUALITY
IN A PRESSURE SHAVE. ASK FOR
Old Spice SMOOTH SHAVE. THIS
UNIQUE MOISTURE-RETAINING
FORMULA GIVES SOFTER,
RICHER FOAM, SUPERIOR
SKIN-LUBRICATING ACTION,
NO RAZOR DRAG. IT'S A
GREAT NEW WAY TO SHAVE!



1.00



SHULTON

All display type Old Spice ad for Shulton Inc. uses ten lines of display size type on an overall gray background for this full-page Life ad. AD is A. J. Grodin. Layout by George Arnett, both of Shulton. Ralph Ortoff did the photography.



Design trends noted in annual report contest

Illinois Central Railroad's annual report was judged best of the year and awarded the gold Oscar at the Financial World Annual Report Awards Banquet.

Monsanto Chemical Company's report won an award for the best cover design. Illinois Central's report was designed by Pace Studios, Chicago. The Illustrators, St. Louis, did the Monsanto report.

Analysis of the reports submitted thus show more four-color covers than ever before; greater use of oils, watercolors, and pastels for cover art; more cover pictures that run around to the back cover; less novelty and greater simplicity in chart design; a general upgrading in design standards along with greater use of white space and less mixing of type styles; less catalogish feel, with each page in the report having its own layout.



Esthetic toys on display at Museum of Modern Art

An exhibition of approximately 80 toys selected for their combined esthetic qualities and play value for children, will be on view at the Museum of Modern Art, N.Y., through December 27. The toys are the work of two designers, A. F. Arnold and Joseph Zalewski. The toys were designed as premiums to be used by industry either as give aways or as self-liquidating premiums.

Color temperature up at Ansco

Ansco has changed the color temperature of Color Tungsten (indoor) from 3200° K to 3400° K to meet the requirements of the photo flood light source. These new films will be produced in 35mm and roll film sizes. Tungsten sheet films will not be changed at present.

N. Y. ADs to study visual research

A Visual Research Committee has been set up by the New York Art Directors Club. Chairman Walter Grotz announced two immediate aims would be to arrange luncheon lectures for members and to provide ADs with more research data so they can work more closely with management on the basic planning of advertisements and promotional material.

Kuniyoshi fund

A fund, to aid art and artists through support to individuals, organizations and projects, has been established as a memorial to Art Students League instructor and nationally known artist Yasuo Kuniyoshi. Checks can be sent to the Yasuo Kuniyoshi Fund, Inc., Woodstock, N. Y.

Time's cover story for amateur photographers

An Artzybasheff cover, mounting camera, case, film, light meter, flash and tripod, kicks off an 11½ page story on 20th century photography in the U.S. Story includes work of Edward Steichen, Alfred Stieglitz, Tana Hoban, Alfred Eisenstadt, W. Eugene Smith, Andreas Feininger, Walker Evans, Weegee, Irving Penn, Aaron Siskind, Arnold Newman, and Ansel Adams. Story was in November 2nd issue.

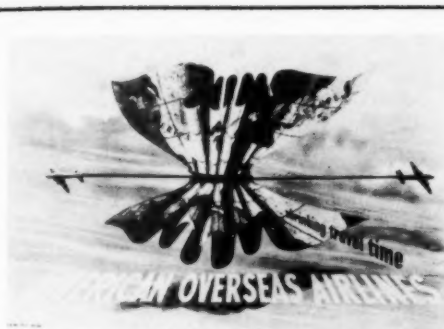
Two new art films

"Renoir", a new 16mm color film which traces the growth of the impressionist artist, is being distributed by Contemporary Films, Inc., 13 E. 37th St., New York 16. Traces artist's style through 50 canvasses. 23 minutes. Rental is \$20.00.

Also distributed by Contemporary is "Il Démoniaci Nell 'Arte", with English narration and sound track. Based on fantasy paintings of Brueghel, Bosch, Grunewald, Schongauer, etc. Was awarded first prize at Paris Short Film Festival and was a prize winner at the Woodstock Art Film Festival. Running time, 16 minutes. Rental, \$10.00.



Poster effect Merchandise dominates Superb Glove Company's Crescendoe ad. Vivid color in left panel (bright red) and heavy black outlines around gloves plus a lot of white space is the technique of artist Rene Gruau. Warren Boege, AD, is with Dundes & Frank Inc., New York.



N. Y. ADs hear British design team of Jan Le Witt and George Him

The European design team, Lewitt-Him, held their first American exhibition at Associated American Artists Galleries, N. Y. during November and also addressed the New York AD club during their stay here.

Theme of all the work of these two artists is to appeal to that "part of every human being which reacts to the appeal of imagination, poetry, and humor."

Jan Le Witt is Polish born, entirely self-taught. He is a painter

and designer. George Him, also Polish born, studied graphic arts at Leipzig State Academy. The partnership was formed twenty years ago and has gained an international reputation in the fields of illustration, mural painting, and advertising design.

Much of their work could be called "leg-pulling on a national scale", as evidenced in their creation of the imaginary land of Schweppshire that put a well-known soft drink company on the map.

Library offers art and design lectures

Free weekly art lectures begin in the New York Public Library's central building on Tuesday, October 27th at 6:15 P.M. with a panel discussion of art education. Participants will be Aaron Berkman, Arthur L. Guptill, and Simon Lissim.

Lectures are part of the Library's Art Education Project which also in-

cludes two free courses in design—one for beginners, Nov. 6-Jan. 29 at 444 Amsterdam Avenue, and one for advanced students, Oct. 30-Jan. 22 at 112 E. 96th Street, both on Fridays at 6:15-8 P.M.

The Project, now in its 12th year, was originated by and is under the direction of Simon Lissim, artist, author, and professor at City College.

S.O.I. scholarship exhibit set for January

Society of Illustrators Scholarship Plan for art students was launched in October when posters and brochures designed by Brad Thompson were distributed to New York's art schools.

Scholarships, open only to accredited art schools and high schools, are being used by students as part of their class work. Exhibitions will be held early in January to select entries for the Society's final exhibition. Students may design a Christmas Seal for the National Tuberculosis Association, a poster for the Police Athletic League (PAL), or illustrate an advertisement for the Greater New York Fund. Winning entries will in all probability be used.

Awards of \$300, \$200 and \$100 are offered in each classification, and all winners will receive the S. I. Medal designed by Mario Cooper and Bob Poster.

Judges, under the supervision of William A. Schneider, include officers of the Greater New York Fund, National Tuberculosis Association, PAL, Foote, Cone & Belding, the Art Directors Club and the Society of Illustrators.

Awards will be presented by President Geissman of the S. I. at a special Press Preview which will be attended by school heads, award winners, judges, committee members and S. I. officers.

Awards and administrative expenses are covered by a donation secured by Al Dorne from Foote, Cone & Belding. Roy Tillotson is in charge of all financial matters; Vincent Geary is responsible for hanging; and Homer Hill is serving as school contact.

Entire project is under chairmanship of Arthur Hawkins, consulting AD of the National Society of Art Directors.

David Informal

David Informal Black

David lettering designs just added to the Photo-Lettering line are David Informal and David Informal Black, designed by Ismar David.

THE WORLD'S FIRST AND FASTEST PORTABLE
BY E. J. COOPER



Typewriter typography Careful measure of each line by Bill Alden, copy to fit the irregular space by Robert Trowbridge, photo by Lester Rossin to fill the exact amount of white space left: engineered by Leslie Beaton, AD at Cunningham & Walsh.

NSAD

New York AD Show in Europe is U.S. propaganda weapon

The United States Information Service is showing some 350 exhibits from the N.Y. AD show of last May in selected European cities. Show opened in Lausanne, had a 13-day stand in London, has been to the Hague. This is the first comprehensive showing of American ad art in Europe.

Chicago AD scholarships

\$1,000 in scholarships have been offered by the Art Directors Club of Chicago, \$500 to an apprentice artist and \$500 to a young, not yet professional illustrator. Prize is not cash, but a paid-up home study course at Famous Artist Schools. Entrants must work within 50-mile radius of Chicago. For other entry data, write Kling Studios, 601 N. Fairbanks Ct., Chicago.



1954 Color Show being previewed in Rochester by NSAD president, Wallace W. Elton, Flexichrome inventor Jack Crawford, and Eastman Kodak Director of Advertising, W. B. Potter. First stop on the color show's cross-country tour, after leaving Rochester, is San Francisco, where it will be at the Concert Room of the Palace Hotel, Jan. 12-14. Full itinerary of the show will be published in January's AD&SN. Show is sponsored by Eastman Kodak Co.



LA adds two Club president Jack Roberts is welcoming new members Roger Riddick, Assistant AD of Western Home Office of Prudential Insurance Co. of America, and Charles Knight, AD of Display Dept. of the Los Angeles Examiner. Seated is club 1st VP, George Rappaport.

Washington hears Longyear

Meeting of the AD Club of Metropolitan Washington featured William L. Longyear as speaker. A member of the New York club, Mr. Longyear addressed 100 club members. The Washington club has applied for admission to the NSAD.

chapter clips

Atlanta: Paul Heffernan, of the School of Architecture, Georgia Tech., showed his slides of "Half Dozen Towns In Spain" and of "Paris".

Baltimore: Poster Design, Its Philosophy and Technique, was subject of Lester Beall's talk to the club . . . at an earlier meeting members heard Charles T. Coiner advise that they should be advertising experts, not just layout artists.

Chicago: Recent luncheon featured Donald H. McCullom, General Sales Manager, Schwerin Research Corp., on "The Right Picture At The Right Time—Key to TV Sales Success."

Detroit: 1953-54 season opened with dinner at the club house of Maxon Inc. as guests of agency head Lou Maxon . . . first ad photography round-table featured panel discussion among ADs and photographers.

Los Angeles: First copy of new club paper is out. Mike Such is editor, Ray Tibbetts is handling production. Vital discussion at recent regular meeting was on art pricing. Seven man panel discussed the explosive question of how much is enough.

Philadelphia: Joseph T. Fraser Jr., Director of the Pennsylvania Academy of Fine Arts, has been made an honorary member of the Philadelphia Art Directors Club in recognition of his cooperation with the organization.

Rochester: Frank H. Mortimer, Director of Typography and Design, U.S. Government Printing Office, was guest speaker at recent dinner meeting. Rochester's first AD show will be held in early 1954. Donald M. Lewis Jr., Director of Displays, Eastman Kodak Co., is show chairman.

San Francisco: "Ideas in the Rough," sponsored by the Art Director's Club, gave rejected layouts a moment of glory in an exhibition at the SAAD gallery.

SAAD members had a fine time redecorating their clubhouse under the direction of Don Smith. Murals by Gerhardt-Hurt complete the job.

Production News

New gravure platemaking method, trade paper production standards, new newscolor process

Printing Exhibit opens in New York January 18-22. Sponsored by the New York Employing Printers Association, it will be held during Printing Week at the Hotel Biltmore. On display will be printing work done in New York since November 1952. Judges include O. Alfred Dickman, chairman, of the advertising production department of the New York Herald Tribune; Wallace W. Elton, NSAD president and AD and VP of J. Walter Thompson Company; Frank C. Gerhart, advertising manager of American Type Founders; Melvin Loos, Columbia University Press; and William McNeil, Union Carbide & Carbon Corp.

Art sells ads

Good art sells more advertising. Speaking at the Screen Process Printers Association 5th annual convention, Jerome Parker, Manager Display Advertising, American Airlines, told silk screen printers that by upgrading the quality of the art used on his company's displays he not only got better sales results from the displays, but got better support from top management for the display program.

Production Standards

Trade magazine production standards have been set up by the Productioners, New York club of business magazine production people. A copy of these standards may be obtained from David Saltman, Cowan Publishing Co., 67 W. 44th Street, New York City.

Rotofilm

Rotofilm in commercial use. DuPont Ortho Rotofilm, which makes possible the production of gravure cylinders without use of the conventional carbon tissues, is now being used commercially by Alco-Gravure's Chicago plant. Other Alco plants will be using the film soon. Better photographic and color fidelity are reported by Alco.

Box Holds Liquids

A new container, which is capable of holding liquids for weeks without seepage, has been developed by Hinde & Dauch, Sandusky, Ohio. It is of one-piece, die-cut corrugated construction. It can be supplied with the inside glassine-laminated, covered with a special coating, or a combination of both, which makes it resistant to grease and moisture.

It has been used for shipment of meats and may be used for candy, powdered and granulated products, vegetables, margarine, wax etc. Special self-locking ends and cover eliminate use of tape, glue or stitches.

Swiss Type Booklet

K. Heitz Import Company offers a booklet showing their line of types imported from Switzerland. These types and Swiss color printing plates may be obtained from the Company at 150 W. 54th Street, New York.

New newscolor process

Floyd H. McCall, Executive Head of the Photo Dept. of the Denver Post told the recent Rochester Photo Conference about a process of color engraving developed at the Post and which is said to eliminate much retouching, staging and re-etching, yet produce an excellent set of continuous tone separation negatives. Known as Polar X, process involves these steps:

1. There is no premasking of the color transparency which saves a certain amount of time.

2. Exposure for color separation negatives is always exactly the same, whether the transparency is light or heavy. That exposure is calculated to reproduce the gray scale and color swatches exactly every time. When there is any spare time, we have the color engravers practice shooting the gray scale and color swatches because here lies the key to color balance in

reproducing exactly the original color transparency.

3. Except for this gray scale exposure, the whole operation is standardized almost to a push button technique. The engraver is instructed to follow the system exactly—to do no thinking—that is, not to exercise his own judgment regarding any manipulation. Because of the exact color response of the Polar X panchromatic plates, it is important to note that the method takes on an automatic application, with each plate being developed to an exact density measurement on a densitometer.

4. After continuous tone bromides are made from the color separation negatives, there is no retouching. In fact, one of the great savings is the complete elimination of any hand retouching. That is, unless a change in the color of the original copy is desired.

5. The red and yellow plates are the only ones to be masked. The blue plate runs as is, without masking.

6. The plate are flat etched only, with no staging or re-etching.

Mr. Harvey, the engraving dept. foreman, deserves considerable credit for his work in standardizing each step in the process so that all guess work is eliminated and the operator is required to follow exact specific instructions. This photographic plate records the terrific long range of a color transparency—and so, the important factor in this technique is the use of Polar X plates, which are the means for producing a fully corrected set of continuous tone negatives of varying densities covering a long range of tones from absolute dropout to a full solid.

Whitehall Added at ATF

American Type Founders offer a new typeface, Whitehall. It is available in 8, 10, 12, 14, 18, 24, 30, 36, 42, and 48 point.

Opacity Tester

Pocket size opacity tester is being distributed free by Shapiro Paper Corp., 450 Seventh Ave. Device checks relative opacity of different grades of paper.

Halftone Determiner

A plastic device with line patterns. When placed over halftone a star pattern appears and a gauge on the edge shows the screen-line count from 50 to 200. \$1.50. Atlas Silk Screen Supply Co., 863 Milwaukee Ave., Chicago 22.

San Francisco's Sixth

The San Francisco Society of Artists and Art Directors held its Sixth Annual Exhibition of Advertising Art at their galleries Oct. 19-Nov. 6, presenting a comprehensive show of 265 exhibits, selected from more than 1000 entries submitted.

Award for Best in Show was voted by the entire membership of the Society, and five-man jury (Wallace Elton, AD J. Walter Thompson Company, N.Y.; John Groen, AD Foote, Cone & Belding, Los Angeles; Illustrators Ren Wicks and John Falter; Glen Wessels, Professor of Art, University of California) selected exhibits to receive the special William Randolph Hearst award in the newspaper classi-

fication; the Foster & Kleiser Company Medal for outdoor, and 24 exhibits in 17 classifications to receive the Society's Award of Excellence. In addition, this year, for the first time, the jury also presented its own Award of Outstanding Merit.

Awards were announced at the Society's Awards Dinner, immediately preceding the opening of the show. San Francisco was honored by having Wallace Elton, President of NSAD, as the featured speaker. His talk, "Influences in Creative Thinking", was illustrated with a series of amusing color slides showing examples of "The Iron Curtain of the Mind" in action.



1



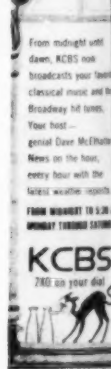
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Trade Magazines

1 (Design of the complete unit) Art Director: Louis Shawl; Artists: John Licht-enwalner and Don Hamer; Advertiser: Shawl Nyeland & Seavey.

2 Packages, Labels and Industrial Design

Art director: Jerry Meeks; Artist: Jerry Meeks; Advertiser: Signature Vint-ners.

S. A. A. D. Award "Best in the Show"

3 Art Director: Don Sternloff; Artist: James Hansen; Agency: Young & Rubi-cam; Advertiser: Kaiser Aluminum & Chemical Corp.

Advertising Photography

4 Art Director: Betty Brader; Photog-rapher: Walter Hagemann; Advertiser: Joseph Magnin.

Small Space Advertisements

5 (Design of the complete unit) Art Direc-tor: Robert Freeman; Artist: Lowell Herrero; Agency: Chas. R. Stuart Ad-vertising; Advertiser: Radio Station KCBS.

Special Jurors' Award of Outstanding Merit

6 Art Director: Van Allen Haven; Artist: Stan Galli; Agency: Foote Cone & Belding; Advertiser: Californians, Inc.

7 Advertising Art: Art Director: Link Malmquist; Artist: Gordon Brusstar; Agency: Foote, Cone & Belding; Ad-vertiser: Southern Pacific Company.

(Advertising Art) Art Director: Earl Thollander; Artist: Earl Thollander; Advertiser: San Francisco Examiner.

Editorial Art

9 Art Director: Norman Kent; Artist: Bruce Bomberger; Publisher: True.

William Randolph Hearst—San Francisco Examiner Medal

(Best Newspaper Advertising) Art Di-rectors: Catherine Carlson and Joseph Wallace; Artists: Verene Due Pree, Bill Newman and Robert Bastian; Ad-vertiser: Roos Bros.

Consumer Magazines

11 (Design of the complete unit) Art Direc-tor: Robert Bach; Photographer: Mil-ton Halberstadt; Agency: N. W. Ayer & Son, Inc.; Advertiser: Hawaiian Pine-apple Co., Ltd.



12



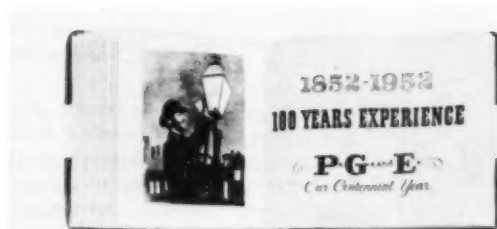
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16



17



18

Newspapers, Local and Retail

- 12 (Advertising Art) Art Director: Robert Freeman; Artist: Lowell Herrero; Agency: Chas. R. Stuart Advertising; Advertiser: Bank of America.

- 13 (Advertising Art) Art Director: Don Smith; Photographer: Blair Stapp; Agency: Albert A. Drennan Adv.; Publisher: Dux Company.

Newspapers, National and Regional

- 14 (Design of the complete unit) Art Director: Vernon Leibbrandt; Artist: Tom Scott; Agency: Young & Rubicam; Advertiser: Kaiser Aluminum & Chemical Corp.

Advertising Art

- 15 Art Director: Link Malmquist; Artist: Lowell Herrero; Agency: Foote, Cone & Belding; Advertiser: Southern Pacific Company.

24-Sheet Posters

- 16 Art Directors: Nick Carter and Carleton Zimmer; Artists: James Hansen and Bill Hyde; Agency: Batten, Barton, Durstine & Osborne; Advertiser: Pacific Gas & Electric Co.

Painted Bulletins

- 17 Art Directors: Jud Starr and Ted Lyon; Artist: Louis Macouillard; Agency: Foster & Kleiser and J. Walter Thompson; Advertiser: Ford Motor Company.

Foster & Kleiser Company Medal

- 18 (Best Outdoor Poster) Art Director: Nick Carter; Artist: James Hansen; Agency: Batten Barton Durstine & Osborne; Advertiser: Standard Oil of California.



JOSEPH S. CLEARY

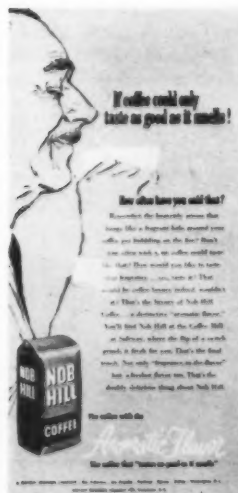


Joseph Cleary is outstanding among a new group of young Western artists who combine a sensitive awareness of modern design, sound draftsmanship in the traditional sense plus advertising know-how.

After three years in the Maritime Service he enrolled as a scholarship student at the California College of Arts and Crafts in Oakland. While a student there he won first award for an abstract painting at the California State Fair Annual, first award in student painting and a scholarship for further study.

Cleary begins his work with his own layouts and interpretation of the advertiser's idea; the technical solutions vary as the need suggests. He has been represented by Logan & Cox in San Francisco since he began his career in 1950. He is now 27. His clients have included The California Wine Advisory Board, Standard Oil Company of California, Nob Hill Coffee, Rainier Beer and the American President Lines.

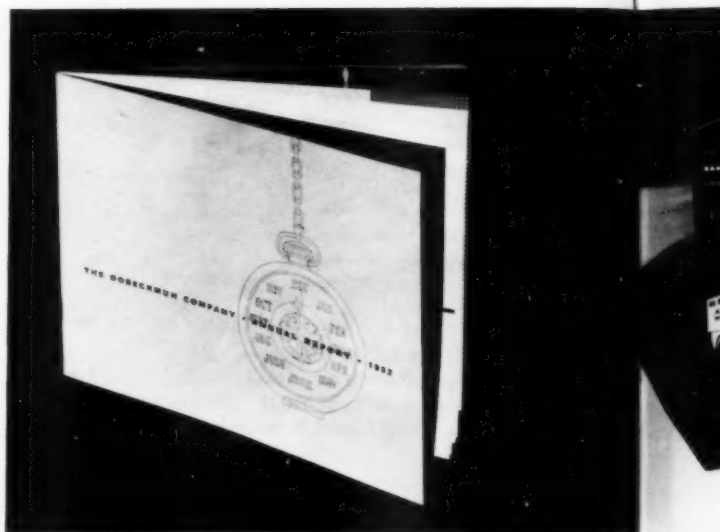
The cover for this December issue of Art Director and Studio News magazine was also designed by Joseph Cleary.



Cleveland's fifth

Art Directors Club of Cleveland staged their Fifth Annual Exhibition of Advertising Art with an awards luncheon on November 9th at the Hotel Allerton. Guest speaker was George Samerjan, advertising designer and former AD of Esquire and Coronet magazines.

A jury, composed of Arthur Blomquist, vice-president and AD of J. Walter Thompson, Herbert Matter, photographer and designer, Souren Ermoyan, AD of Good Housekeeping magazine, selected 275 pieces and 40 prize winners from 1100 entries, an all time high. Some of the prize winners are shown on these pages.



House Organ:

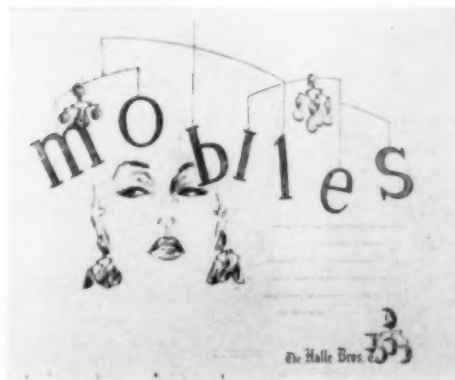
AD: Thomas Shem; Artist: Walter F. Bandelow; Client: The Dobeckmun Co.

Newspaper Ads:

AD: Polly Woolsey; Artist: Agnes Brodie; Client: Halle Bros.

Trade Ad:

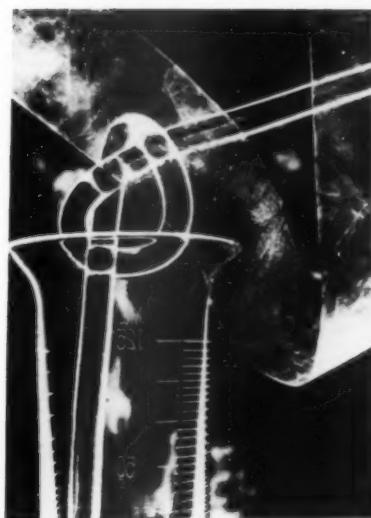
Artist: Montgomery - Fessenmeyer - Ward; Agency: Clifford A. Kroening Inc.; Client: Spicer Manufacturing Div..





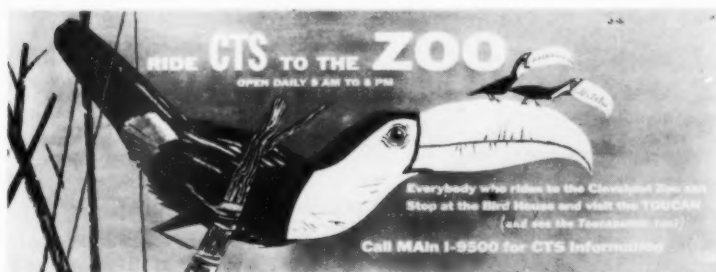
Booklets:

AD: Dan Gallagher; Artist: Gene Walker,
Ad Art Studio; Client: Baker-Raulang
Co.



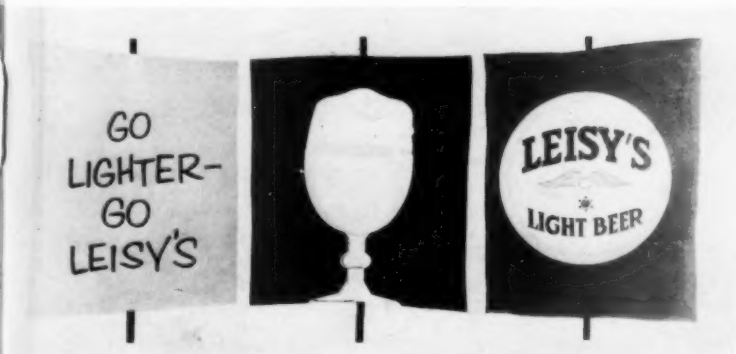
Trade Ad:

AD: Fred Stickle; Artist: William Richards;
Agency: Fuller & Smith & Ross;
Client: Westinghouse.



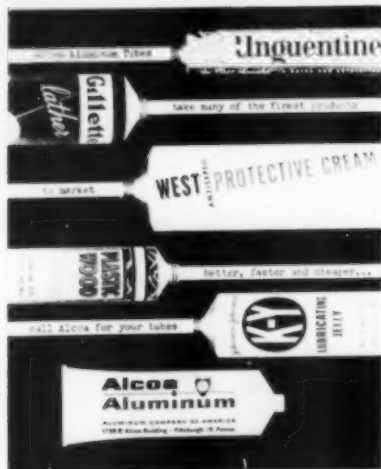
Inside Car Card:

AD: Larry Gray; Artist: Clem Cykowski;
Agency: Lang, Fisher & Stashower;
Client: Cleveland Transit System.



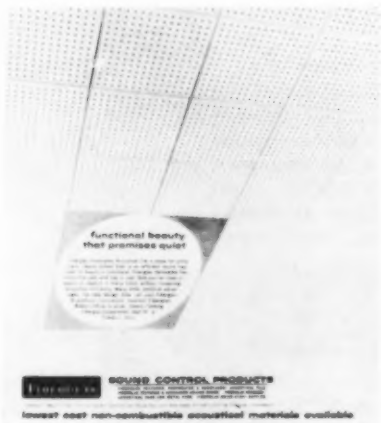
24 Sheet:

AD: Clark Maddock; Artist: Clark Maddock;
Agency: McCann-Erickson; Client: Leisy Brewing Co.



Trade Ads:

AD: Clark L. Robinson; Artist: Fortune Illustrators; Agency: Fuller & Smith & Ross; Client: Alcoa.



Trade Ad:

AD: Arnold Varga; Artist: Arnold Varga; Client: Sterling-Lindner-Davis.



National Consumer Pub.:

ADs: Matthew Cantillon and Thomas Shem; Artists: Robert Pliskin and Leslie Gill; Agency: Anderson & Cairns; Client: The Dobeckmun Co.

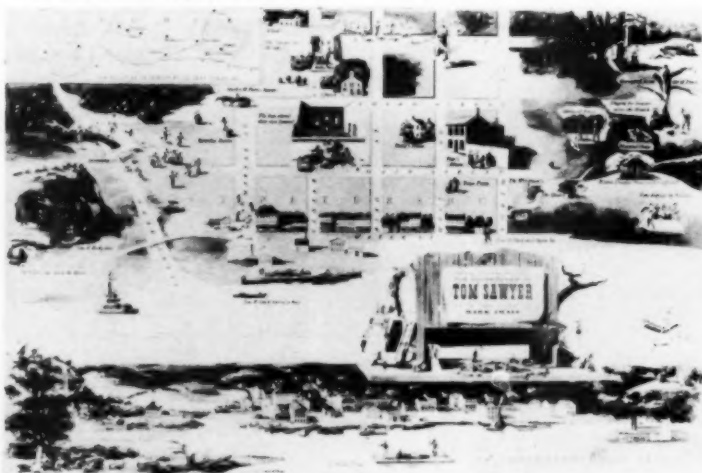


National Consumer Pub.:

AD: V. C. Kenney; Artist: Tony Venti; Agency: Griswold-Eshleman; Client: Thompson Products.

Calendar (Best in Show):

AD: Arthur J. Merkel; Artist: Everett Henry; Agency: Fuller & Smith & Ross; Client: Harris Seybold Co.





upcoming artist

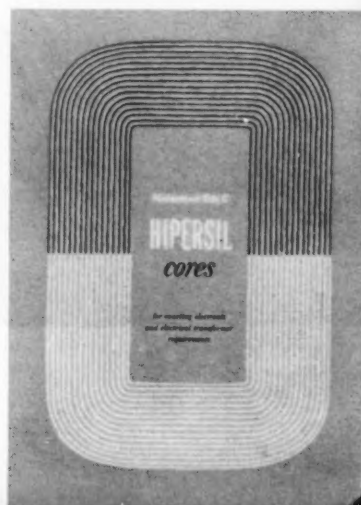
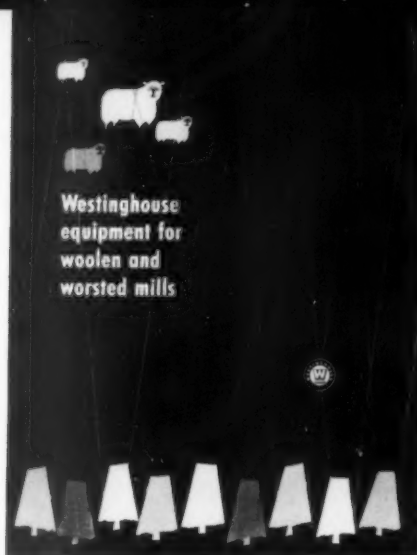
A native Ohioan, Alan Lefkort returned to Cleveland after two years on the staff of Esquire and Apparel Arts magazines in New York.

Alan, who both designs layout and executes finished art, enjoys the diversified art fare offered by Pitt Studios, where he runs the gamut from matchbook covers to twenty-four sheet posters.

He attended Ohio State University, Ohio University, the Workshop School of Art in New York, and graduated from Pratt Institute in 1950.

During a three year stretch in the army, he insists his most valiant contribution to the war effort was painting a fifty-two foot "No Parking" sign on a hangar in Fukushima, Japan.

Now, 28, Lefkort is happily married and has four turtles.



Implied Action Keynotes, Jell



es Jello Campaign

To create excitement where there was no news was problem confronting and Pie Filling. A staple product with Young & Rubicam AD Carl Lins. Product was General Foods Jello Pudding five established flavors, it was felt that visual excitement in color advertising was needed to spark sales.

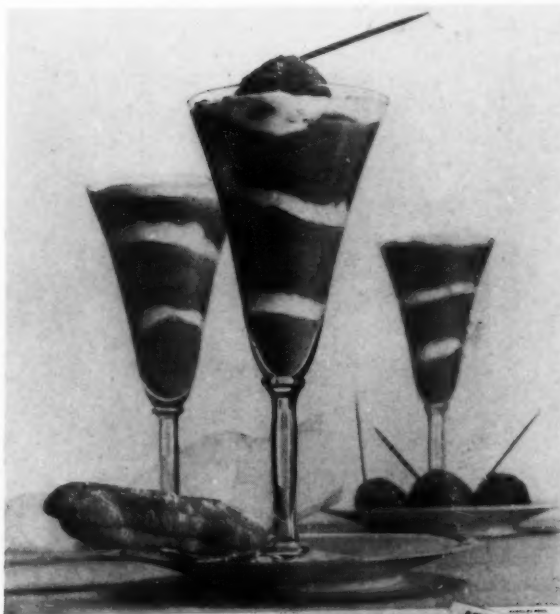
Says AD Lins, "The way we solved this problem was to aim for close reader contact by graphically inviting participation in the actual preparation of the product. To do this, an imaginative photograph catches the action of one particular step in the preparation. By giving the illusion of action suspended in time, the mobile photograph carries the reader right into the preparation of the appetizing end-result.

Lemon meringue pie and butterscotch pie filling in the bowl were photographed by Edgar De Evia. Other pictures shown were photo'd by Irving Penn.



PERFECT PIES IN HALF THE TIME!

1. Costs more pennies to fill one 8-inch pie shell!
2. Takes about 15 minutes to equal grandma's best pie filling!
3. Doubles as a dessert! Every package of Jell-O Pudding and Pie Filling makes the best pie filling or pudding that ever was! Keep all 5 flavors handy.



OF COURSE, THERE'S A DIFFERENCE IN BUTTERSCOTCH PUDDINGS!

1. The difference shows up...that's why more people eat Jell-O Puddings than any other brand!
2. So simple for women! "Cooking" shows a mixture! With whipped cream and spritzes...divinely!
3. Double texture wonder...makes delicious pie fillings, too! Try some and see!

*Simple for Summer! 5 new groups the most popular the summer months are...Jell-O, the best!





recipe book via installments



Last spring the editor of TOWN & COUNTRY Magazine thought it would be a wonderful idea to have a very luxurious expensive food section in TOWN & COUNTRY.

Dione Lucas, world famous "Cordon Bleu", was engaged to prepare the series. The idea and format was elaborated by TOWN & COUNTRY's ART DIRECTOR Anthony T. Mazzola. A group of the layouts and presentation appears on these pages.

Since the series may turn into a TOWN & COUNTRY COOK BOOK the pages had to be prepared with that idea in mind. The photographic execution was entrusted to Edgar D'Evia who developed a simple and beautiful solution to the problem.

The editorial approach, directed by TOWN & COUNTRY editor Henry Sell, uses step by step movies to accompany the finished color photograph.

The results were well worth the difficulties and long hours spent in preparation. The series has opened up a new market for advertisers in TOWN & COUNTRY and has produced new business.

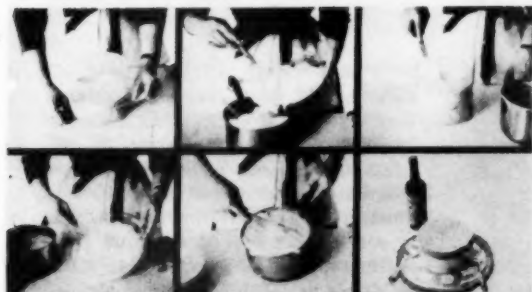


BY SHARPLESS

WYNNE JENNINGS, DICK LUTHER

FARE THEE WELL

As the year draws to a close, it is time to bid adieu to the old and welcome the new. In this special issue, we present a collection of still life photographs by Wynne Jennings and Dick Luther, two of the most talented photographers in the field. Their work is a testament to the art of still life, capturing the beauty of everyday objects in a way that is both elegant and powerful.



Wynne Jennings and Dick Luther are two of the most talented photographers in the field. Their work is a testament to the art of still life, capturing the beauty of everyday objects in a way that is both elegant and powerful. In this special issue, we present a collection of their work, which is a testament to the art of still life.



case history



Kellogg's 1953 magazine advertising was really a series of campaigns. Three major phases were the "Junior Admakers Guild" series, the "Still Life Advertisements", and the "Big Signature Ads."

Accompanying the examples of each of these are statements by James Weber, Account Supervisor, and Andrew Armstrong, AD who designed these campaigns. Agency is Leo Burnett Co., Inc., Chicago.

1. Kellogg's Junior Admakers Guild

Problem

This campaign was conceived to break through the wall of reader indifference that seems almost to prevent people from reading conventional package-bowl cereal advertisements.

This advertising was planned as adult advertising to get favorable attention for Kellogg's cereals. While the contest feature was distinctly a secondary consideration, more than 400,000 children have sent in their ideas on Corn Flakes ads during the past two years. All of these entries were acknowledged and all entrants received membership buttons. While this was a costly subsidiary operation, it can nevertheless be considered as important public relations advertising.

Solution

Children up to the age of fourteen were invited to design a Kellogg's Corn Flakes advertisement. The entries, as can well be imagined, were spontaneous and unrestrained in both illustration and lettering design. The layout formats for this series was, therefore, dictated by the nature of the children's art. The commercial was set in a quiet reader type face, which served to frame the kids' ads with a minimum of distraction.

Care was taken to translate the children's art on to the printed page in its original form. Mechanical reproduction limitations made this difficult, in some cases, as they were rendered in every medium imaginable.

2. Kellogg's Rice Krispies Series

Problem

This product is regarded as the "Rolls-Royce of the cereal business."

This advertising was planned to reflect this feeling, and again through the use of the large still life and the blue typewriter type, to break through the wall of indifference referred to above. The trademark characters Snap, Crackle, and Pop were of course featured importantly in keeping with their standing as friendly and recognizable characters.

In one survey conducted two years ago they were recognized by more children and adults than recognized Harry Truman, who was then President of the United States.

Solution

The straight down shot of the bowl we believe was the first to ever show the reader's breakfast from the angle from which he views it, bending over to avoid spilling the cream over his chin. It dispenses with the table cloth, which, to our minds seemed further distraction. The fruit motifs were designed to frame and stage the cereal itself, rather than confuse it and clutter it, as fruits in cereal still-life often do.

The blue typewriter type has a rather interesting history. It has been used in black on the title cards of exhibits in The Museum of Modern Art for as long as we can remember—and has given pleasant relief to the eye in that sometimes austere and functional silence. Only one machine was available to us on the entire island of Manhattan when I made the first layouts . . . on an upper floor in Remington Rand's offices. The type, like the camera angle, brings as little "advertise-y" interference as possible between the reader and his appetite. We think it helps him recognize the product quickly from ad to ad, without flagging him so commercially that he feels pressured to stop and look.



list yourself now in the 3rd buyers' guide

act NOW!
deadline is
DEC. 20th

tell all
these buyers
about yourself



Editor

Art Director

Art Buyer

Photo Buyer



Production

Sales Promotion Mgr.

Ad Manager

Designer

For as low as \$1.00, you can keep in touch with all the buyers you want to reach right through the year. It's the biggest advertising bargain for art, photo, and graphic art firms!

The 3rd art, photo, graphic arts
BUYERS' GUIDE
will be published in the February
1954 issue of *Art Director & Studio News*

Compiled for art directors and all
buyers of art, photography, typography,
printing plates and allied services, the
3rd Buyers' Guide is the established and
accepted industry-wide source published
with industry-wide circulation
guaranteed.

It's Bigger!

Over 250 separate categories listed,
covering every service of art, photography
and the graphic arts. (See last page
of this announcement for complete list
of categories.)

It's Better!

An expanded editorial reference
section in 1954 increases the Guide's

easy-to-use, up-to-date source of
supply information.

Your story, your listing, your display ad
will reach over 8000 art, photo,
and graphic arts buyers.

Listings as low as \$1.00 per listing.
Details on the following pages.

**The Buyers' Guide — The Market
Place for Art, Photography, and
the Graphic Arts**

Do it Now!

*In past years, so many have called
after deadline and asked for
extensions. We wish we could grant
them, but the BUYERS' GUIDE is
one of 12 monthly issues and
must be out on time.*

*Send your listings in now,
right now, and be sure.*

*Corrections will be taken
up to deadline.*



the 3rd Buyer's Guide

is the only comprehensive directory published with industry-wide circulation guaranteed. Published for art, photo, and graphic arts buyers, the Buyers' Guide is your easiest, least expensive method of reaching your entire market.

What it does for you

- Makes it easy for buyers to find and call you. Lists your name, address and phone number under logical, easy-to-use, alphabetically arranged categories. Over 250 categories. Only \$1.00 per listing.
- Repeats and repeats and repeats your message. New, invaluable editorial reference material will keep the *Buyers' Guide* within easy reach of the art, photo and graphic arts buyer throughout the year. He will use it often, see your name repeatedly. No other medium or method will work as long for you.
- Reaches your market. As official publication for the National Society of Art Directors and live-wire trade paper for the entire industry, *AD&SN* and the *Buyers' Guide* cover your market coast-to-coast. As part of a regular issue of the magazine, the *Buyers' Guide* reaches the full regular circulation of *AD&SN* plus the thousands who buy the *Buyers' Guide* alone.

Who gets it

- Every member of the National Society of Art Directors, whose members control the largest volume of art and photography bought in seventeen major art markets.
- Over 8000 art directors, art buyers, advertising managers, sales managers, type directors, production managers, editors, book publishers, agency heads and account executives. Buyers in every branch

of the advertising and editorial market, periodicals, department stores, agencies, direct advertising.

- Multiple readership. Many copies are in agencies and firms where more than one person buys your services.
- Practically everyone who sells art, photographic and graphic arts services. The *Buyers' Guide* is the only directory published for this market.
- Note the major industry sections and the specific services listed in each group. ADs, art and graphic arts buyers, when they receive this *Buyers' Guide*, will literally hold the entire field in their hands. You will want to be included in this comprehensive directory.
- Your own particular service or specialty, if not listed on the last page of this announcement, will be added for you.
- See last page of this announcement for the most detailed cataloging of art, photo, type, and allied services ever published.
- *Art Director & Studio News* maintains the only national up-to-date name and address file of all listings and subscribers. Time and again we have "found" artists and photographers and printers for editors, ad managers, art buyers who have called. There is no charge for this service, either to those listed or those served. It is all part of *AD&SN's* way of helping *Buyers' Guide* work for the industry.

The Buyers' Guide —

The Market Place for Art, Photography, and the Graphic Arts

If you want to get more business...

tell all buyers about yourself and your services in a space ad

Take full advantage of the *Buyers' Guide* issue's tremendous coverage of the entire art buyers market plus their constant use of the *Guide* during all of 1954.

Here's your chance to introduce yourself to new accounts as well as to remind your present clients of all of your services.

And at the right time, too. Buyers go through the *Guide* when they're in the market to buy. A space advertisement will do its strongest selling job for you right then and there.

You can reserve space in the *Buyers' Guide* issue right now. Despite the bonus circulation, rates will not be raised. They will remain the same as those for regular issues.

Don't make the same mistakes several artists and photographers did last year when they decided they wanted to be in the *Buyers' Guide* after it appeared. Reserve your space now.

Here are several important details:

- 1 Size of page, column width and depth will be the same as present issues of *Art Director & Studio News*.
- 2 The *Buyers' Guide* will be reproduced by offset—as has every issue of the magazine.
- 3 *Deadline for display ads* is December 31, 1953. For your own benefit, reserve your space early. Use the space reservation form now. Space will be sold on a first come, first served basis, so make sure there's a place in the *Buyers' Guide* for you to tell your story.

instructions

Instructions for all listings except studios and representatives.

1. Each listing is 3 lines. Line one is for your name and phone number. Line two is for your street address, city and state. Line three is optional and is for description of your services. Copy for 3rd line is limited to 45 characters.

SAMPLE LISTING

65. art studios

Creative Ad Art BR 2-7138
9304 Santa Monica, Beverly Hills, Cal.

Sample listing:

Guy Fry KI 5-2448
1810 Rittenhouse Sq., Phila. 3, Pa.
public relation booklets, packaging

2. There is no limit to the number of listings you may order. When ordering more than order form will accommodate, please list on separate sheets the exact wording of each listing.
3. To order listings, put category number (see next page) on order form below. Write 3rd line copy on the same line as category number. Fill in coupon at bottom of this page.
4. Each listing is \$1.00.

Instructions for representatives.

1. Complete coupon at bottom of this page.
2. List artists or photographers represented on blank lines in coupon. After each name you may describe in one or two words media, subject, or technique.

3. Example:

Arthur P. Koch PL 8-2455
424 Madison Av., NY 17
Kenneth Davies, trompe l'oeil
Sante Graziani, historical
Eric Godal, cartoon

4. Listing is \$1.00 for representative (including address and phone) plus \$1.00 for each artist and/or photographer listed.

Instructions for studio listings.

1. Studio listings should be used by all around service organizations.
2. To order listing, complete coupon at bottom of this page. On blank coupon lines list any or all services which apply. Refer to list under heading "Studios, Art" or "Studios, Photo" on next page.
3. Listing is \$5.00 whether one or all services are checked.
4. Sample listing below:

design	lettering	retouching	illustration	TV art	mechanicals	layout	poster	presentations	OTHER
*	*	*	*	*	*	*	*	*	western design

order form

YES, I want to be listed in the February 1954 issue in the 3rd Annual Buyers Guide. I am ordering the following:

..... Listings at \$1.00 each..... \$.....

..... Studio listings at \$5.00 each..... \$.....

..... Representative listings..... \$.....

\$1.00 for representative plus \$1.00 for each artist or photographer listed.

..... Subscription to Art Director & Studio News..... \$.....

(\$2.00 per year, \$3.50 for two years).

..... Additional copies of Buyers Guide..... \$.....

(Subscriber receives one copy. Listing does not include copy.)

Copy is \$1.00 each.

..... Enclosed is check/money order for..... \$.....

(no listings accepted without remittance.)

..... I am interested in display advertising.

..... Please send rate card or

..... have representative call.

Art Director & Studio News

*

43 E. 49th Street, N. Y. 17

*

Plaza 9-7722

Name.....

Print exactly as you wish it to appear in Guide

Address.....

City, Zone, State.....

Telephone.....

Representative (if any).....

.....

.....

.....

Category No.

For individual listings, maximum 45 characters for 3rd line copy.

Deadline for listings is December 20, 1953. Don't wait — get yours in now.

classification index

ART

1. advertising design
2. airbrush
3. annual report
4. architectural rendering
5. art books
6. art directors, consultant
7. art supplies
8. book jackets
9. booklets, direct mail
10. Bourges technique
11. car cards
12. caricatures
13. cartoons
14. catalogs
15. charts
16. collages
17. color separations
18. comic books
19. continuities
20. displays
21. employment agencies
22. exhibits
23. fine art for industry
24. greeting cards
25. heraldic design
26. home economist
27. ideas
28. labels
29. layouts
30. leather designs
31. letterheads
32. maps
33. mechanicals
34. oil painting
35. package design
36. pen and ink
37. pencil
38. pharmaceutical design
39. plastic engraving
40. Pochoir
41. portraits, painting
42. portraits, sketches
43. posters
44. presentations
45. products styling
46. record albums
47. reproportion calculator
48. scale models
49. scratchboard
50. sculpture
51. silk screen
52. spots
53. stock art
54. tempera
55. trade marks
56. wash drawing, b&w
57. wash drawing, color
58. wood engraving
- (other)

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61. aviation
62. characters
63. chemical
64. children
65. children's books
66. decorative-humorous
67. fashion & style
68. flowers

69. food
70. furniture
71. general
72. glamour
73. historical
74. home furnishings
75. industrial
76. interiors
77. jewelry
78. landscape
79. marine
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82. product-still life
83. scientific
84. shoes
85. sport
86. story
87. technical
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89. women
- (other)

LETTERING

90. alphabets, designed
91. comp. lettering
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93. lettering
94. photo, film, process
95. presentation
96. speedball
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98. carbros
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100. dye transfer
101. fashion
102. Flexichrome
103. industrial
104. Kemart
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106. photos, color
107. products
108. renderings
109. technical
110. transparencies
- (other)

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112. art
113. cartoons
114. film production
115. historical posters
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119. story boards
120. three-dimensionals
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123. animals
124. architectural
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129. color

130. experimental
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135. hosiery
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137. illustration for artists
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140. location
141. medical
142. motion pictures
143. movie stars
144. murals
145. photo agencies
146. photomicrography
147. portraits
148. products
149. publicity
150. reportage
151. set design
152. slide films
153. still life
154. stock photos
155. strobe
156. table-top
157. testimonial
158. three-dimensional
159. trick photography
160. VIPs
- (other)

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162. carbros
163. color assemblies
164. color prints in quantity
165. color separations
166. color toning
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174. montage
175. one-shot camera service
176. photocomposing
177. photo murals
178. photo oil coloring
179. reproportioning
180. slides
181. strip-ups
182. transparencies
183. viewgraph slides
- (other)

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185. copy prints
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187. ozachromes
188. photostats
189. van dykes
190. visualcast slides
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194. binders, mechanical
195. binders, pamphlet
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199. electrotyping
200. embossing
201. engraving, steel & copper
212. finishing

213. flexographic printing
214. flocking
215. gold stamping
216. gravure plate making
217. gravure printing
218. imprinting
219. indexing
220. labels
221. lacquering
222. laminating
223. letter services
224. lithography
225. mailing
226. mat makers
227. mimeographing
228. mounting & finishing
229. multigraphing
230. multilithing
231. paper distributors
232. pebbling
233. perforating
234. photoengraving
235. photogelatin printing
236. plastic printing plates
237. poster printers
238. printers, letterpress
239. rotogravure printers
240. sheet-fed gravure printers
241. silk screen printers
242. stereotypers
243. swatching
244. tabbing
245. tags
246. thermographers
247. typewriter composition
248. typographers, hand
249. typographers, machine
250. typography, old-fashioned
251. varitype composition
252. varnishing
- (other)

ART STUDIOS

253. (Check any or all)
 - creative
 - design
 - direct mail
 - illustration
 - layout
 - lettering
 - mechanicals
 - packaging
 - posters
 - presentations
 - retouching
 - service
 - TV art
- (other)

PHOTO STUDIOS

254. (Check any or all)
 - children
 - fashion
 - food
 - illustration
 - industrial
 - interiors
 - location
 - motion pictures
 - product
 - reportage
 - slide films
 - still life
 - TV
- (other)

ART REPRESENTATIVES

- 255.

PHOTO REPRESENTATIVES

- 256.



how to
create artwork
that can be
reproduced
faithfully



Would you like to see your water-color sketches, your wash drawings reproduced faithfully by any photomechanical process?

Would your clients like to take advantage of potential economy in the preparation of printing plates?

If you answer "yes" to either question, you should look into the Kodak Fluorescence Process.

You use Kodak Fluorescent Water Colors as you would any others. But your palette is composed of colors which can be reproduced by standard four-color process inks. That makes for faithful reproduction on the printed page.

Fluorescent substances in each of the pigments do not affect the appearance of the art in ordinary light. But, with suitable equipment, a photographer can make highly accurate color separations from art prepared with Kodak Fluorescent Water Colors; for most of the color correction is accomplished in the process camera—automatically—by the scientifically varied fluorescence of the different colors. That saves expensive handwork.

Sets of Kodak Fluorescent Water Colors and information concerning the process are available from your Kodak Graphic Arts dealer.

GRAPHIC ARTS DIVISION
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

Kodak
TRADE-MARK

A Merry Christmas and A Happy New Year

Techni-Process Lettering, Inc.
305 EAST 45th ST. N.Y.C. 17 • MURRAY HILL 4-7981

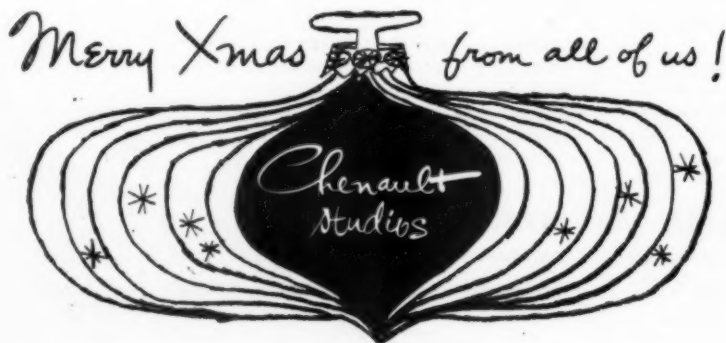
I. J. Becker Studios

every branch of photography
controlled Flexichromes

associates:

480 Lexington Ave. New York 17
call EL 5-3696 for our representative,
Joe Hanson

- **Georg Blackwell**
- **John Brefach**
- **Murray Duitz**



trade talk

ART DIRECTION ATLANTA: Richard

Brunnell has resigned as G.M. Basford AD, New York, to become head of the Art department, Atlanta Division, University of Georgia . . . CHICAGO: **Vernon Nelson** from Charles Temkin to Cowan & Dengler . . . CINCINNATI: **Everett Davis** from Business Screen Magazine, Chicago, to Guenther, Brown & Berne agency . . . DENVER: **Boccard, Dunshee & Jacobsen** to 867 Federal Blvd. **Beverly Foodisch** is new AD . . . FARGO, N. D.: **Harold E. Flint & Associates** named **Donald R. Nelson** AD and account executive . . . LOS ANGELES: **Clair Marshall** from Northrup Aircraft to Speer Advertising . . . MINNEAPOLIS: **Campbell-Mithun** held its second fine arts show for employees. Two ADs won top honors **E. Williams Burke** and **Leonard Nolan** . . . NEW YORK: **Norman Geller** from Carl Reimers to Doyle Dane Bernbach . . . **Al Alko** to Art Department of Walt Disney Character Merchandising Division. Al was formerly AD for Pal & Personna Blade Company . . . Designer **Paul Hartley** (front cover of October AD&SN) from Look magazine, is returning to the West Coast . . . **George J. Leibman, Jr.**, of William H. Weintraub, has joined faculty of Pratt Institute Evening Art School . . . **Allen F. Hurlburt** from promotional AD at Look to editorial AD . . . **Joe Wangro** now VP and AD in charge of illustration at Dan C. Miller Studios . . . **Edward W. Cottingham** to Warwick & Legler . . . **S. Neil Fujita**, former N.W. Ayer AD, to Columbia Records . . . **William L. Braun** from Case-Hoyt Corp. to Abbott Kimball Co. . . **Walter Charles Klett** to Entree Agency Inc. . . **Francis McDonald** from Merrill Anderson Co. to Lloyd S. Howard Associates . . . PHILADELPHIA: **Richard Cummins** to Geare-Marston Inc. . . **Frank Schroeder** from Gray & Rogers to Mel Richman Studios . . . PROVIDENCE: **Margaret Wilkinson** is AD at Rockwell Agency.

ART & DESIGN BOSTON: Ben Black has resigned as AD for William J. Small Agency and has moved to his own studio at 230 Clarendon St. . . **Norbert F. Schwartz** and **Earl J. O'Donnell**, ad art, to 49 E. Oak St. . . DETROIT: illustrators **Jack Jackson** and **Ted Kubit** now with McNamara brothers . . . LOS ANGELES: **Les Mason** to staff of Edwards Agency . . . NEW YORK: **Horace Sadowsky** has opened new and larger studios at 3201 57th

Winter Session Registration

fashion sketching,
lettering techniques,
textile design,
technical illustration,
airbrush rendering,
courses in advertising
design, illustration,
interior design, industrial
design, architectural drawing
and building construction, and
technical workshops

THE WINTER SESSION BEGINS
DECEMBER 7. LAST DATE FOR REGISTRATION WITH
CREDIT JANUARY 4. TO RECEIVE A CATALOG, OR FOR
OTHER INFORMATION, WRITE TO THE SECRETARY, EVENING ART SCHOOL,
PRATT INSTITUTE, 215 RYERSON STREET, BROOKLYN 5; OR PHONE MAIN 2 2200

the
Evening Art School
at Pratt Institute



Drawing by D. Calin, Fashion Sketch class
Sylvia Douber, instructor

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Just call up. We're geared
to give you a bang-up speed-up and
tone-up with the only really complete graphic
service in town! We team up art, type and
printing under one roof... wind up
with everything all done-up
ready for client. Want to
get hiked-up on schedule
without a price hold-up?
It's time you sized up

advertising art

artography

THE type house

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JUdson 2-0466

NATIONAL ADS
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PRESENTATIONS
CHARTS AND SLIDES
POINT OF SALE DISPLAYS
PACKAGING
ANNUAL REPORTS
VISUAL LAYOUTS
ILLUSTRATIONS
MECHANICAL ART
TYPOGRAPHY
HOT PRESS
PRINTING

Ralph Marks Color Labs.

- DYE TRANSFER
- CARBRO
- FLEXICHROME
- 3-D DYE TRANSFER
- COLORSTATS



EL-5-6740

"for
progress
in color"

344 E. 49

to all
of our
good
client
friends

A most
Merry
Christmas
and the
happiest
New Year
ever

MCMAMARA
BROTHERS
38th Floor
Penobscot Bldg.
Detroit WO. 19190

trade talk

St. Woodside . . . **Vivian Wernick** heading art dept. at Regina Service, Brooklyn . . . **Oscar Harris** from Doyle Dane Bernbach to his own studio at 19 W. 44th St. . . . **The Institute of Models** from 144 E. 44th St. to 200 W. 57th St. . . . full color illustrations by **Gustav Rehberger** show dramatic product applications for Continental Copper & Steel Industries booklet . . . recent exhibition of paper-book cover art at Cartoonists & Illustrators School galleries showed work of such artists as **Ben Stahl, Simon Greco, Earl Mayan, Charles Binger, Gerald McCann, Joe Hirsch, George Gross, Mel Crair, Mike Hooks, and Harry Schaare** . . . **W. S. Lieberman** named print curator at Museum of Modern Art . . . **Lou Kashins** studio has moved from 31 W. 12th to 131 Lexington Ave. New phone is MU 3-9766 . . . **Hy Klebanow**, Kleb Studios, won his second prize in a row at the Mount Vernon Art Association Annual Exhibition . . . work of **Gertrude Schweitzer** was recently shown at New Jersey State Exhibition. Her oils and water colors have been shown in Rome and London and she has won many awards. She studied at Pratt Institute and at Academie Julien in Paris . . . **Lita Scheel**, humorous illustration and decorative spots, at 320 E. 42nd St. . . . **Cullen Rapp Studios** and **S. Dachs Studios** have merged as of November 1. Will be known as **Cullen Rapp & Dachs Studios**, at 20 W. 55th St. . . . **Stan Klimley**, illustrator, formerly with Dick Chenault Inc., has joined Stephan Lion Associates . . . **H. Edward Oliver** from supervisor of packaging design at Remington Rand is now in packaging department, Lippincott & Margulies, industrial designers . . . **Hamilton Dwight Company** is now at 254 E. 57th St. . . . **Abraham I. Friedman**, A. I. Friedman Inc., is chairman of the Artists Materials Division of the Federation of Jewish Philanthropies . . . PHILADELPHIA: New York artist **Naomi Lorne** recently held a barter art show in the Beryl Lush Gallery. Visitors to the show bought the paintings with merchandise or services. . . . ST. LOUIS: **Cassell-Watkins-Stevens** is now Cassell-Watkins-Stevens-Paul. **Roy Paul** is executive director and creative head of merchandising . . . **Trotter-Watson-Linn Studio** has been opened . . . TAMPA: **Floyd Snoderly** to art staff of Griffith-McCarthy.

AGENCIES BALTIMORE: **Lewis Advertising** to 6-8 S. Greene St.

DYE TRANSFER

PHOTOGRAPHS IN
NATURAL COLOR

Let Charles
do it **Better,**
Faster,
Cheaper!

TE mpleton 8-7525

Charles COLOR STUDIO
& LABORATORY
800 LEXINGTON AVENUE N. Y. 21
IF IT'S NATURAL COLOR PRINTS, IT'S **Charles** COLOR PRINTS



Season's
Greetings
**WALLACE
SAATY**
ILLUSTRATIONS
Circle 7-3900
WELLINGTON HOTEL 7th AVE. GRd 23rd St. N.Y. 19

JACK GOOLD
STUDIOS

80 Madison Ave.
MU 3-0545

illustrative & product
photography



**FARM ANIMALS
in SCRATCHBOARD**
One or Two Color
Write for beautiful
illustrated folder.
John Anderson
7265 No. 36, Omaha, Nebr.

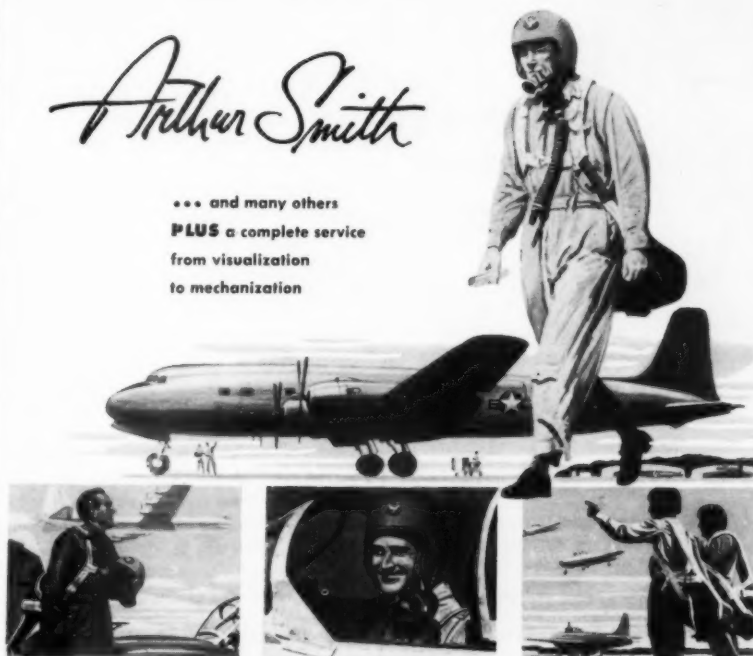
trade talk

... **H. W. Buddemeier & Co.** to 530 St. Paul Place ... **Theodore A. Newhoff** and **Frank L. Blumberg** have merged as **Newhoff-Blumberg** at 529 N. Charles St. ... **CHICAGO:** **Joseph J. Kane** now at 225 N. Michigan Ave. ... **DALLAS:** **Jack Blake Jr.** Advertising has opened at 1517 Commerce St. ... **DENVER:** **Wayne Welch** now at 800 W. 9th Ave. ... **DETROIT:** **Richardson-Shaw** opened at Oakman Bldg. ... **GREAT FALLS, MONT.:** **L. W. Wendt Co.** is now **Wendt Advertising Agency** ... **HOLLYWOOD:** **White Advertising Agency**, Tulsa, has opened a branch at 6351 Selma Ave. ... **HOUSTON:** **Aylin Advertising** to 904 Lovett Blvd. ... **LOS ANGELES:** **Boylhart-O'Connor** to 601 S. Rampart Blvd. ... **Audience Tested Service Inc.** to 1150 S. Beverly Drive ... **NEW YORK:** **Entree Agency Inc.** to 20 Vesey St. ... **Carl S. Leeds** opening at 22 W. 56th St. ... **Gramercy Advertising** to 30 Central Park South. **Brigita Nonne** added to art staff ... **Arthur A. Judson Inc.** to 19 W. 44 ... **Fred Tobey Associates** has closed. **Mr. Tobey** has joined **Abbott Kimball Co.** as creative executive and member of the plans board ... **Galland Advertising** to 18 E. 48th St. ... **Chambre Advertising**, Miami, has opened NY branch at 270 Madison Ave. ... **Richard & Gunther Inc.** to 34 W. 46th St. ... **OAKLAND, CAL.:** **Helen Kennedy Advertising** opened at 360 17th St. ... **PHILADELPHIA:** **Gilbert & Balshaw** opened at 1601 Chestnut St. ... **PORTLAND, ORE.:** **Jack Clenaghan Advertising** formed ... **Randolph T. Kuhn Agency** bought by Pacific National Advertising Agency ... **SAN FRANCISCO:** **Advertising Art Associates** formed at 334 Kearny St. ... **SEATTLE:** **Richard Finkel Advertising** to 1810 Seventh Ave. ... **SYRACUSE:** **James J. Coolican Inc.** and **Devereux & Co. (Utica)** have merged under former name ... **TORONTO:** **Tandy Advertising** to 20 Carlton St. ... **WACO:** **Syers-Pickle & Winn**, of Austin, have opened branch at the Professional Bldg.

ADVERTISING-PROMOTION **Clifford H. Shirley** upped to advertising manager, tire division, U.S. Rubber, N.Y. ... **Dayton Rubber Co.** named **John J. Walsh** ad manager ... **Mark Cox** is director of advertising, public relations and sales promotion, Wilson & Co. ... **Phil Howlett** now heads advertising for Wilson's sporting goods division ... **Clifford A. Faust** upped to director of merchandising, ad-

Arthur Smith

... and many others
PLUS a complete service
from visualization
to mechanization



AVAILABLE THROUGH

ROY GERMANOTTA INC.

40 EAST 49TH STREET, ELDERADO 5-7155-6-7

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Take advantage of our
complete service, including:

- Photography
- Flexichrome Prints
- Finished color work ready for reproduction any size up to 40 x 70 inches
- or
- we can work from any copy that you may supply.

FIRST
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FLEXICHROME

MU 5 18 6 4 - 5

14 EAST 39th STREET, NEW YORK 16, N. Y.

KURSHAN & LANG

color service
for dye transfer
color prints



Color prints for comprehensives and finished art...made directly from your transparencies or art work and enlarged or reduced exactly to your specifications.

Cut retouching and engraving costs...with Kurshan & Lang reproduction quality color prints.

Extra copies for presentation or exhibition can be obtained at a fraction of original print cost.



Quantity prints for display, distribution, salesman's samples...We have one of the finest color laboratories in the east plus the facilities to produce quantities of color prints at reasonable rates.



We invite inquiries...Our complete services include Custom Ektachrome Processing, Flexichrome, Duplicate Transparencies, Color Slides, copying art work, Carbro Prints, Ektacolor, Separation Negatives.

KURSHAN & LANG
COLOR SERVICE
10 EAST 46th ST., N. Y. 17 • MU 7-2595

trade talk

vertising, and promotion, Proto Tools, Los Angeles . . . **Barry G. McCabe** is ad and spm for W. H. Anderson & Co. . . . **Robert A. Adams** is supervisor of advertising, Provident Mutual Life Insurance Co., Philadelphia . . . **John N. Schwaller** named ad head for Cleveland Welding Co. . . . **Lewis E. Pierce** will aid Albert Brown, vp in charge of advertising, Best Foods Inc. . . . **Irving MacPherson** is ad and promotion manager for H-O Oats, Cream Farina, Best Foods Salad Oil, Shinola shoe polishes, and Rit dyes . . . **Arthur L. Iger** is AM for Noxon Inc., American Kitchen Products, Stero Bouillon Cubes, and Atmore & Son, Inc. . . . **Mrs. Betty Yarmon** in charge of ads and publicity at Abe Schrader Corp., NY . . . **Hugh E. Kent** is vp in charge of sales and ads for The Emerson Drug Co., Baltimore . . . **William T. McCormick** is AM for L. Sonnenborn Sons, Inc., N.Y. . . . **Ted Barash** is ad promotion manager for Popular Science Monthly . . . **Fred Okon** now ad and promotion manager CBS-Columbia Distributors . . . **Anne V. Schieve** is AM for Coward Shoes, Inc. . . . **Carroll A. Carlson** is spm for Telex, Inc., hearing aids, St. Paul . . . **Joseph T. Sloan** is ad and spm Davidson Corp., Brooklyn . . . **William L. Whitcomb** now assistant to director of advertising, Glass Fibers, Inc., Toledo . . . **Milton Wolff** is AM for Kirsch Beverages, Inc. . . . **Robert Baker** named ad manager, Infant Specialty Co., San Francisco . . . **Kenneth F. Brooks** now AM for Nash-Kelvinator Corp., Oakland . . . **Robert F. Anthony** is sales and ad manager, Peterson Window Corp., Detroit . . . **Eileen M. Dowling** named ad manager, Alsynite Co. of America, San Diego . . . **Robert W. Wadlington** now AM for Protection Products Mfg. Co., Kalamazoo . . . **Thomas R. Worthen** is ad and spm for international division of U. S. Rubber Co. . . . **Milton Sturm** named vp and sales manager for Kling Studios display division, Chicago . . . **Robert M. Whitney** is manager of national advertising for Yale Towne Mfg., N.Y. . . . **Emil G. Best** is ad manager of Charles Bruning Co., Chicago . . . **William A. LaValley** to ad and spm, Mansfield Tire & Rubber Co. . . . **James F. Pedder** upped to assistant general sales manager, advertising sales promotion, Ford Motor Co., tractor division . . . **Robert C. Trees** is ad director for Udyline Corp., Detroit . . . **Jack E. Kannapell Jr.** upped to ass't. ad manager, Brown-Forman Distillers Corp., Louisville . . . **Milton Kamen** named vp in charge of ads for Max Udel & Sons Co., N.Y. . . .

DON'T TAKE CHANCES WITH YOUR ART!

Don't lose the special effects, the careful craftsmanship of fine highlighting, dropouts, silhouettes, bendays which are so essential for a good ad. A DOTS Velox insures quality in fine or coarse screen reproduction. For further information and prompt, courteous service, call

Mr. Robbins, JUdson 2-2278.
No obligations, of course — it's a pleasure to be of service.



— our business is dots —



Meet Dan .

With a background as a journalist, a teacher and an artist, he has the knack of putting realism into all his work.

ASSOCIATION OF PHOTOGRAPHERS

Ben De Brocke . . . Advertising
Corry . . . fashion
Dan Coleman . . . reportage
Helen Post . . . representative
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EL. 5-4291 — PL. 3-4424
Each Photographer a Specialist

employment
with personalized representation
for the artist

NEW YORKER AGENCY • Plaza 5-4723
399 1/2 Madison Ave. • N.Y. 17, N.Y. • Rm E506



DR. PH. Martin's
BLEED-PROOF WHITE & THINNER
An opaque white that stays white when applied over Dr. PH. Martin's colors. Use safely with pen, brush, or airbrush, which may be cleaned with Bleed-Proof White Thinner.

Dealers write to **B. ARONSTEIN & CO.**
40-28 149th ST. FLUSHING, N. Y.

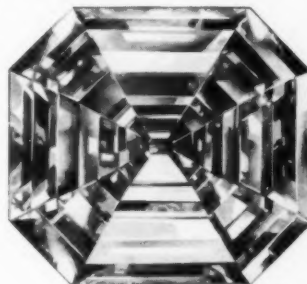
trade talk

John Holgers is merchandising manager, Hiram Walker Distributors, Detroit . . . **Harold Weinberg** named AM, Reading Tube Corp., L. I. City, Queens . . . **Milton Lieberman** is ad director, Shelton Mfg. Co., Newark . . . DeSoto Paint & Varnish Co., Garland, Texas, named **Don T. Griffin** ad manager.

CAMPAIGNS Morton Salt is starting to promote its new salt and chlorophyll toothpaste . . . **Lee Beachware** pushing its new line of Ever-Float safety swimsuits via Chernow Co. . . year-round campaign has started for Danish liqueur, **Cherry Heering**. Agency is The Kleppner Co. . . **RCA high fidelity phonographs** will be pushed in national and trade mags via J. Walter Thompson . . . **Chock Full O'Nuts** restaurant chain is starting to advertise new coffee put out under its name . . . biggest ever campaign to support spring merchandise is being planned by **Cluett, Peabody & Co.** Will run from January to June . . . **Parker Pen Co.** is spending a record \$700,000 for its holiday promotion . . . largest budget in company's history being used by **DeMert & Dougherty's Heet** division, through **Arthur Meyerhoff & Co.**, Chicago . . . watch for promotion for new coffee candy, **Martinson's Coffee Candy Gems**, print media via Al Paul Lefton . . . **Jacob Ruppert Brewery**, N.Y., is basing new campaign on Lumen Martin Winter paintings from Washington Irving's "History of New York." . . . despite difficult market, perhaps because of it, **Chrysler Corp.** has upped ad budgets for Chrysler, Plymouth, and kept Dodge at this year's level . . . current four-month drive for Prestone, **Union Carbide & Carbon**, its biggest newspaper push ever for that product. Via Wm. Esty . . . **Hertz Rent-A-Car** system will up consumer advertising 10% in 1954, via Campbell-Ewald, Chicago.

MEDIA **New Magazine**, a quarterly, is out with first issue. Published at 1211 Walnut St., Philadelphia . . . **Laundry Age** has changed its name to Laundry & Drycleaning Age . . . **N.Y. Daily News** will switch to 11½ pica columns next Fall. During next four or five years complete plant will be modernized . . . new four-color eight-page tabloid-size comic supplement is now in more than 200 weekly newspapers in N.Y. suburban area. Published by **Colony Publications, Inc.**, 49 W. 45th. Current circulation is 600,000 . . . new monthly

BRILLIANT
FLAWLESS
HALFTONES
EXECUTED WITH
PRECISION AND CARE



Jonker diamond 126 cts. Courtesy Harry Winston, Inc.

**SCIENTIFIC ENGRAVING
COMPANY, INC.***

406-426 W. 31ST ST., NEW YORK • CHICKERING 4-1395-6-7-8

COLOR • HALFTONE • LINE

BENDAY • "DIRECT FROM OBJECT" ENGRAVING

* FOUNDED 1900

yours for a
Merry Christmas
and Happy New Year Service



F.A. RUSSO INC.
PLAZA 5-4700

TWO HUNDRED THIRTY PARK AVENUE, NEW YORK 17

**COLOR
TRANSPARENCIES**

Largest file of stock color for every purpose

THE SHOSTAL PRESS AGENCY

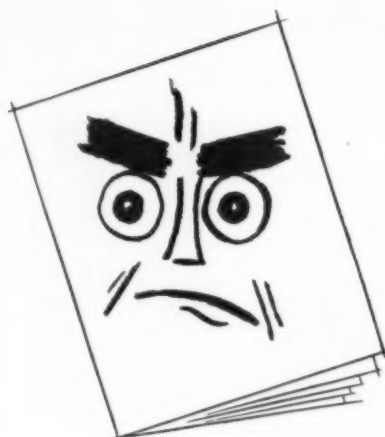
545 5TH AVE., N. Y. 17 • VANDERBILT 6-4381

ib irving berlin
INC.

ARTISTS' & DRAWING MATERIALS

719 Eighth Avenue • New York 19, N. Y.

CIRCLE 6-6350



is
your '53
Annual
Report
staring
you
in the
face?



It's bound to hit you soon, if it hasn't already! Many an advertiser and their agency rely on us to plan, design and produce their Annual Reports. Write or phone (Murray Hill 9-7954) to see our Portfolio which also includes DIVIDEND CHECK MAILERS, BROCHURES, and other related STOCKHOLDER LITERATURE.

MUrray, hill 9-7953-4

Lewis Associates
148 W. EAST 40 STREET NEW YORK CITY

trade talk

magazine, **World**, being published by Roger Sherman Philips, N.Y.

PHOTOGRAPHY Bennett Hammond

is now with Gene Friduss Studios . . . **Martin Dutkovich** and **Mark Wile** have opened a studio at 8 E. 62nd St., N.Y. to specialize in fashion and advertising photography . . .

John Greene Jr. is new general manager, **Harold M. Lambert Studios**, stock photography, Philadelphia . . . **W. W. Hoedt Studios**, Philadelphia, have opened a 3D studio . . . **Warsaw & Co.** and **Halleck Finley** have merged and will operate studios at 40 E. 34th St. and 480 Lexington Ave., N.Y. . . . **Underwood & Underwood** has just released first copies of newly published 9th edition of Reserve Illustration Catalog. Copies available at \$1.00 each, 319 E. 44th St., NYC . . .

James Viles refurbished studios at 144 E. 57th St., NYC, includes new kitchen, power lines, cameras and equipment . . . **biggest flash photo** ever made on Kodak color film used 2400 bulbs. Pix was of Carlsbad Caverns, New Mexico . . .

Joseph H. Snyder named president and general manager of the Color Corporation of America, photographic laboratories. Headquarters is at 610 S. Armenia, Tampa 9, Florida.

TELEVISION Lennen & Newell TV

head **Frank Barton** has been made a VP and **Tony Pan**, formerly with William Esty has joined L&N as VP and director of commercial production for radio and TV . . . **Marion Lonsberry** named manager, operations dept., WCBS-TV . . . **Donald LeRoy** now ad manager, TV division, Raytheon Mfg Co., Chicago . . . **Charles Graves** on the radio-TV writing and production staff at Donahue & Coe . . . **D & F Productions** set up at Park Sheraton Hotel, NY, for TV program production . . . **Elwyn R. Walshe** to Sherman-Marquette as radio-TV producer director . . . **Reginald Smith** heads film department of Cayton, Inc. . . . **Jack B. Creamer** directing radio and TV dept. for Geare-Marston . . . **Reggie Witalis** named account exec with art and motion picture-TV division of Kling Studios in the Louisville area . . . **John F. Devine**, J. Walter Thompson Company, is chairman of the committee on radio and television production of the AAAA . . . **Olympus Film Productions** now at 2222 Chickasaw St., Cincinnati . . . **TOR Film Studios** to 5529 Dyer St., Dallas . . . **Ray Wagner** is director of radio and TV

If it's Bound
by Sloves
it's bound to be
Outstanding

call

SLOVES

for
NEW
IDEAS

portfolios
sales kits
easel binders
merchandise-
presentations

ALgonquin 5-2552

Fastest Service
in Town

MECHANICAL BINDING CO., INC.
601 WEST 26 ST., N. Y. 1



LETTERING



CI 6-4467

125 WEST 45th ST. N.Y.

JIM

D'Amico

trade talk

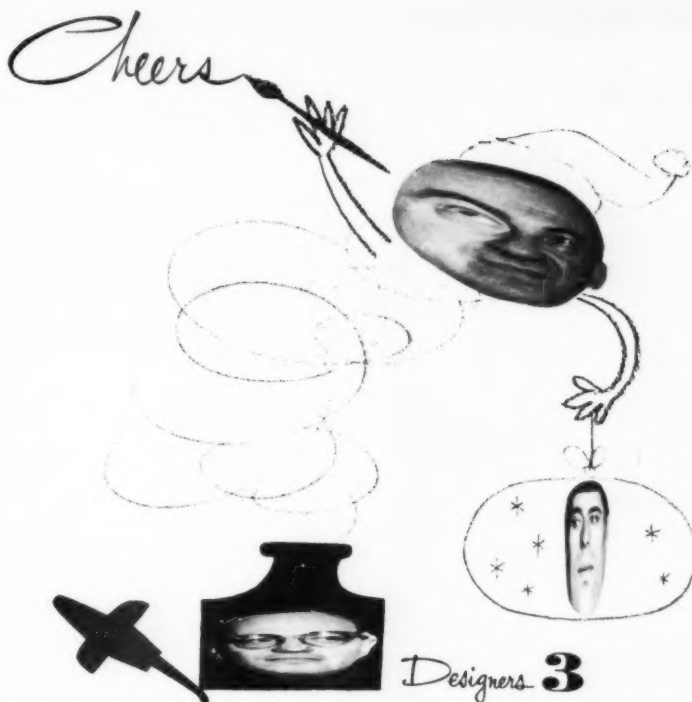
operations for Young & Rubicam, Hollywood . . . **Vitapix Corp.** has opened branch office at 30 N. La Salle St., Chicago . . . **Clark Davis** to radio and TV director, Phil Gordon Agency, Chicago.

PRODUCTION **Joseph M. Callan**, who now heads up the Chicago office of Einson-Freeman, was erroneously referred to as ex-president of Kling Studios in the October issue of AD&SN. Mr. Callan was an account executive in Kling's display division and was a VP. **Robert Eiringer** was, is and always has been president of Kling . . . **Peter Williams** is PM for William Spitz & Co., Syracuse agency . . . **Jay Wieder** is new PM for Doyle Dane Bernbach . . . **Lowell Oberg** is PM for Revere Advertising, Minneapolis . . . **Leon J. Charland Jr.** is assistant PM for Smith, Taylor & Jenkins, Pittsburgh . . . **Beatrice Kimm West** is production supervisor, Henry Gerstenkorn, Los Angeles.

TYPOGRAPHY **Typographic Service Inc.** has taken over the 2nd floor of the J. C. Winston Bldg., 1006 Arch St., Philadelphia, to house their expanding photographic composition department.

EXHIBITS **Associated American Artists Galleries:** Dec. 7-24, Andre Segovia, oils; Dec. 14-24, Christmas Show . . . **Cooper Union:** through Jan. 9, Puerto Rican "santos" . . . **A. I. Friedman:** December, drawings and paintings by Rocco Petrocelli . . . **Moore Institute, Philadelphia:** December, Fellowship Exhibit. January, "Contemporary British Prints" . . . **Museum of Modern Art:** through Jan. 3, work of Fernand Leger; through Jan. 17, New Talent; through Jan. 24, Young American Printmakers; through Dec. 27, Children's Toys.

DEATHS **Sir Muirhead Bone**, British etcher and official artist during both World Wars . . . illustrator **George Kerr**, SOI member, cartoonist for Arthur Brisbane editorials, and illustrator of children's books . . . **Abram H. Lewis**, advertising artist . . . cartoonist **Herb Roth**, who had been continuing the H. T. Webster panel cartoons in the N.Y. Herald Tribune . . . **Vernon Howe Bailey**, best known for his sketches of New York City which appeared in magazines and newspapers . . . **John Taylor Arms**, dean of American etchers and a practicing architect . . . **John McAfee Smiley**, N.Y. cartographer . . . **Miss Martha Lewis Purdin**, former assistant to the secretary of the Art Students League.



ART FOR ADVERTISING • 115 WEST 45TH STREET NEW YORK 36, N. Y. • JUDSON 2-5083

photography

Dave Rosenfeld Studios

Bill Stone - associate

480 Lexington Avenue, New York 17, N. Y. • ELdorado 5-7610



What's the AD's real role?

Here's how 4 AD's top executives in agencies, publications and companies look at an effective AD's operations

Reported by Carl Weiss, Research Director, Fredman-Chaite Studios Portfolio and Moderator of Creative Plus Forums. Based on the New York Art Directors Club's weekly discussions for New York University's Course on "Art and Design for Management."

"Art Director" is poor title for AD's functions!

That's according to Lester Rondell, Art Director and Vice President, Scheidler, Beck & Werner, Inc. In addition to directing art, the AD creates some of it, guides, encourages, inspires some of it—and supervises all of it for reproduction. And he's doing it always for one essential objective — art for business' sake.

Business can be served profitably by use of originality and good taste. The more ways the AD can demonstrate that good art helps business, the more freedom ADs will be given to develop their ideas.

ADs must use considerable art and mechanical reproduction knowledge to schedule time for preparation of layouts, lettering, finished art, photography, retouching and engravings.

ADs have to keep abreast of contemporary illustrators and fine artists work to utilize their abilities most effectively for the particular jobs to which their talents are best suited.

Mr. Rondell sees the single outstanding function of the Art Director as producing good layouts. Good advertising layout is more than facile rendering and good visual arrangement. It must get its message over simply and strongly, create in the reader the desire to buy.

The AD must ask of the finished ad — were the emotional responses of the reader to the ads positive? Did the shapes and colors of ads hit the audience's subconscious the right way?

for TV art
from type or
lettering...

original HAZEL BISHOP
Complexion
Glow

HAZEL BISHOP
"Complexion
Glow"
NATURAL CHEEK COLOR

call...

Edstan

STUDIO

40 WEST 57 ST., PLAZA 7-1820

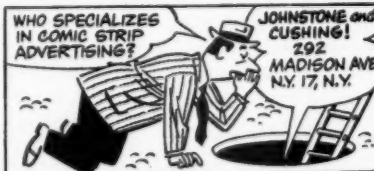
Paste Paper ALWAYS
with
Best-Test



"BEST-TEST" never wrinkles — cuts — shrinks. Excess rubs off clean.
FOR THE GRAPHIC ARTS A MUST
A size for every purpose. Sold by Stationery, Art Supply and Photographic Dealers everywhere.

UNION RUBBER & ASBESTOS CO.
TRENTON, N. J.

BEST-TEST MAKES PASTING A PLEASURE



BRILLIANT/ ACCURATE/ LOW IN COST/

COLOR
PRINTS

Need 100 to 10,000 natural color prints from Kodachrome or art copy? Write GEM for samples and AMAZING LOW PRICES. Low quotations, too, on full color brochures, mailers, post cards.

Graphic Enterprises of Milwaukee, Inc.

307 SOUTH SECOND ST. MILWAUKEE 4, WIS.

Does the ad reflect the quality of product? Was believability strengthened by the ad's visual appearance?

Art is only half of art directing

This basic fact of AD's life was developed by Wallace W. Elton, Vice President and Art Director of J. Walter Thompson Company. He showed slides of the development of campaigns and the many additional roles the AD plays in addition to the graphic problems.

(Ed. Note: Preparing slides of art work, so that a permanent record is available, is a public service undertaken by some of the leading ADs. It is a visually powerful aid in transmitting the AD's thinking which a spoken lecture can never do alone.)

He stressed the working relationships with other people involved in the campaigns . . . ability to clearly explain the graphic solutions to the groups concerned is vital — over and above having to come up with the visual answers.

What's the key to successful art directing? Proper working with the research department, agency executives, clients, sales managers as well as artists, engravers and technicians!

AD could change title to A-Z; he handles so many diverse problems!

Here are a few duties the company AD or Art Manager supervises, computes Roy Tillotson, Art Manager, Union Carbide and Carbon Corporation:

- 1) Architectural consultant when new building is put up for: a) murals b) room colors, etc.
- 2) Consultant on Public Relation photos on level to be able to get into Life and news syndicates.
- 3) Packaging consultant.
- 4) Supervises P.R. material to employees, consumers, stockholders.
- 5) Designs trade shows and general display.
- 6) Plus all the regular duties an AD handles!

The company AD must keep a visual "roof" overhead on the ads and other material his company issues. This common identity must persist despite company's diverse products.

Despite the formulas for eye attraction such as using pretty gals, babies,

HERSH-MASTRO

STUDIOS, INC.

Season's Greetings

Retouching · Flexichrome · Carbro

Black & White · Photography

23 EAST 26TH STREET, NEW YORK 10, N.Y. MU 3-1650

To know the latest and best in artist materials and equipment—

- Newest Techniques
- Latest Equipment
- Finest Materials
- Special Offers

Get your name on our "Palette Patter" mailing list. Simply write to:



Lewis
ARTIST SUPPLY COMPANY
6408 Woodward Ave., Detroit

HELENE B.

Savage

PACKAGE & LABEL DESIGN

299 MADISON AVE.
NEW YORK 17 • MU 2-4984

Clamps as it cuts!

The new
Gestetner
trimmer



First real advance in paper trimmers in 70 years! Holds the paper firmly, automatically . . . and cuts on a straight line! Takes up to 25 sheets of 14"x18" paper. Entirely safe to use—the blade cannot drop. For details, and name of your nearest dealer, write Gestetner Duplicator Corp., Dept. 12, 50 McLean Ave., Yonkers 5, N. Y.

Gestetner

Makers of the new Gestetner 260
Duplicator . . . with
Continumatic Inking

PARTS AND SERVICE FROM COAST TO COAST

CALL TOSCA

FOR FAST, FINE SERVICE! MU 7-2172

Story starts on page 52

children, etc., Union Carbide found *hands* did even better! Originally used to avoid technical art that's open to engineers criticism—the illustrations of hands in Union Carbide series were so popular it became practically a trade mark.

Mr. Tillotson used a painting series that had a realistic, modern, dramatic mood. According to Mr. Tillotson, using even an old master in a modern layout would make the art "modern" and vice versa using modern art in a conventional format makes the overall effect traditional.

The most powerful tool to sell the AD's ideas is *showing* the ideas on paper! Everybody else has to talk up their ideas, but the AD can often sell it by simply showing it!

A powerful tool for advertising is the company magazine. Ford Times, AD'd very competently by Arthur T. Longee, is worth, according to Mr. Tillotson, inestimable dollars in customers entering Ford dealer shops. The company magazine gets the undivided chance to tell its message to its pinpointed audience.

Mr. Tillotson took a stab at defining the AD: "A diplomat with a pawnbroker's gleam in his eye!"

How to get the most out of top illustrators

The agency business is losing a lot of art impact by the way they use top illustrators, says Suren Ermoyan, Art Director, Good Housekeeping. Most top illustrators find doing jobs for an agency too confining. They prefer to do editorial work—reducing agencies to using them infrequently. Magazine ADs allow them more freedom in layout, subject matter and technique for their illustrations. After all, the average AD of a national publication has so many duties to look after—he's wise to allow a top illustrator to spend eight days dreaming up layout for illustration and one day to execute it.

In ad agencies, a rigid layout is prepared, usually without consulting illustrator. A renderer does a hard and fast comprehensive. Client OKs it and finished art must closely photostat what client saw. Result, a static job the illustrator knocks out drearily in one day. (Moderator of the talk, Mr. Roy Tillotson, Art Manager of Union Carbide, suggested illustrators do the comp rather than renderer.)

no thumbs

DESIGN

ILLUSTRATION

ART DIRECTION

LONGACRE 4-7257

80 WEST 40TH ST. NEW YORK

GEORGE SAMERJAN

Joseph Torch

ARTISTS' & DRAFTING SUPPLIES

for the Studio Trade
"The Best for Less"—Framing & Matting
CHelsea 3-3534 147 W. 14th St.
(Near 7th Ave.)

INDUSTRIAL ILLUSTRATION

Bruno Junker, MU 2-9683 N.Y.

SAYDOS

WA 8-4363

the new face on the totem pole

BETTY SLOAN, ART BUYER-COORDINATOR,
FOOTE, CONE & BELDING, NEW YORK

In the early days of advertising the Art Director had to be layout man, finished artist and even salesman. Today's Art Director still has to be a man of many talents—but channeled in one direction — creative thinking and design.

With the growth of advertising into a large scale business, the functions of the Art Department have simultaneously grown to keep pace with the requirements of the business. Nowadays Art Directors design ads. They design television sequences. They design products, packages, trademarks, factories, fashions.

Art Directors have been consulted on the design of motor cars, aircraft, trains, ships—everything that requires a change from the regular and a freshness of look combined with practical usefulness and saleability. Their talents and tastes decide expenditures running into multi-millions of dollars.

Needless to say, these new art responsibilities mean further compression of the Art Director's time. Obviously, one man with one head and one pair of hands can't do it all.

With an average of anywhere from ten to thirty artists, agents, photographers and designers calling every day to show their work, it is impossible for the Art Director to sit down and see them all—as well as impossible for the artist or agent to see all the Art Directors.

The Art Buyer

So the evolution of the Art Buyer was as natural and normal a process as the steps that made it necessary for a specialist to buy space or time, for a specialist to order typography, for a specialist to write the words people read in ads.

The Art Buyer is the Art Director's alter ego. And getting the right person

continued on following page

Season's Greetings
to
our many friends

Pakmer
S T U D I O S

MURRAY HILL 7-2237
47 WEST 44th ST. N. Y. 36, N. Y.

HANLEY STUDIO

420 Lexington Avenue
New York 17, N. Y.

A GENERAL ADVERTISING ART SERVICE

LExington 2-0530

sales
presentations

presentation
designers

a studio devoted
exclusively to
the creation of
SALES
PRESENTATIONS
with a
"SELLING"
DIFFERENCE

101 WEST 55TH ST., NEW YORK 19 • PLAZA 7-3176

"...rich in ideas
and suggestions"

ADVANCED STYLE IN LETTERING

Edited by JEAN LOISY of
Arts et Metiers Graphiques
Preface by MAXIMILIEN VOX

This beautiful new idea-packed book might well be termed an encyclopedia of modern lettering design because it gives such a complete yet condensed picture of new letter forms and their varied uses in all branches of the graphic arts.

Leafing through its fascinating pages you will find scores of interesting new letter forms, created or evolved in Europe by famous artists and designers. There are type faces by Charles Peignot, initials and illustrations by Matisse and Daragne, monograms by Imre Reiner and Jean Puiforcat, original letter designs by Louis Jou, and book plates by Paul Bonet, to cite a few.

Page after Page of Inspiration

Exhibited here are letters that, as Maximilien Vox points out, are "like the sound of a clarion call in a distinguished drawing room." Some designs are "resurrections that look like discoveries" and others have received prizes.

"Lettering is architecture, but first of all it is a musical harmony," says Vox. "It is simple, uncomplicated, and without difficulty — easy, yes — like playing a violin!" As you study these pages you will find a wealth of ideas that will act as a springboard for your own designs, providing you with a rich treasure of inspiration. Certain to exert a far-reaching influence on styles in American lettering, this book, speaking a universal language, will appeal almost as greatly to the connoisseur as to the professional artist.

SENT ON APPROVAL

The price of **ADVANCED STYLE IN LETTERING** is \$5.00 a copy and we believe you will agree, after seeing and examining it thoroughly,



that it is well worth the money. But you are to be the sole judge on that score. If, after receiving the book and taking a full week to browse through its 112 delightfully refreshing pages, you are not completely satisfied, simply return it and your \$5.00 will be refunded in full, by return mail. So you take no risk in mailing the coupon below today!

MAIL COUPON NOW

STERLING PUBLISHING CO., Inc., Dept. AE
215 East 37th Street, New York 16, N. Y.
Enclosed is my check or money order for \$5.00 for which please send, postpaid, a copy of **ADVANCED STYLE IN LETTERING**. It is understood that if not completely satisfied, I may return the book within 5 days for a full \$5.00 refund.

Name _____

Address _____

City _____ Zone _____ State _____

☐ Please also send catalog of Sterling-Bridgman Art Books.

continued from preceding page

to take on the Art Director's responsibilities in the specialized field of "finding" art isn't as easy as it sounds.

The Art Buyer must have judgment in art—know the good from the bad. She must be a person who appreciates the importance of art for advertising, but understands its relative position to everything else around it.

She must know which art is useful and practical for a client and which is not—just how far she can go in buying the "new and the different." She knows that the chief purpose of any ad is to sell—not to look pretty or be tasteful. Of course, the ideal is the happy combination of the two so that's the goal she reaches for.

She must keep up with the trends and developments, keep posted on them, keep art sources at her fingertips, but with a system that's apparent to others, too. Files are fine, but if only one person knows how to use them, you might as well not have any.

Equally important, she must be a person who gets along with others. That's an all-inclusive phrase that covers personality, looks, temperament, ability and common sense.

With constant interviewing and seeing art she is able to suggest to Art Directors the perhaps at first unthought of approach to the solution of an art problem. By keeping posted on what's over the boards of the Art Directors she can anticipate work coming through and supply the right answer at the right time. She knows what work to show when to which man.

How the Art Buyer operates cannot be a cut and dried procedure. The methods will vary from agency to agency, depending on the type of accounts, the volume of business, and the number of Art Directors who will rely on the Art Buyer's services.

At Foote, Cone & Belding (N.Y.), the Art Buyer occupies a well-defined spot in the integrated operation of the Art Department, suggesting and recommending to the Art Directors, artists and photographers for finished art.

Every artist interviewed, every agent who presents samples, every type of service offered the agency is catalogued and cross-referenced.

A 3" x 5" card index system is used. A card is assigned to each artist,

continued on following page

for that
DIFFICULT
job

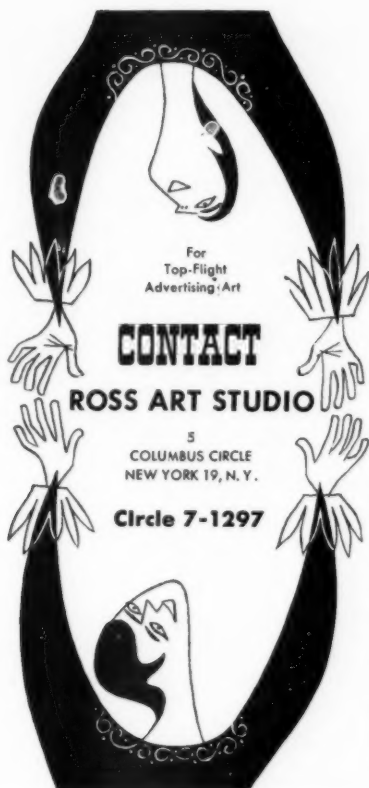
you want
FAST

and
RIGHT

Charles
OFFSET CO., INC.

37 WEST 3rd ST., NEW YORK 12, N.Y.

ORegon 3-0900



For
Top-Flight
Advertising Art

CONTACT

ROSS ART STUDIO

5
COLUMBUS CIRCLE
NEW YORK 19, N. Y.

Circle 7-1297

28 years experience in

COLOR

CARROLL, DYE, TRANSFER, REPRODUCTION
specializing in magazine

CARBRO PRINTS INC.

18 East 49th Street, New York 17
Nicholas Langen, President Plaza 3-3911

JOSEPH MAYER CO, Inc.

artist's materials . . . sign painter and
displaymen supplies . . . silk screen
materials. Agents for The International
Cutawl - Balopticon.
5-9 UNION SQ • N. Y. 3 • AL 5-7644

**Typographically speaking, it's
IMPERIAL AD SERVICE**



37 WEST 47th STREET
NEW YORK 19, N. Y.
JUdson 6-1437-8-9

continued from preceding page

taining to art such as art courses, books, etc.

But no matter what the system, or the method of filing, or the contacts with agents and artists and photographers, the single end is the same in all instances. The Art Buyer should delve into the Art Director's mind and know what's wanted—come up with the best talent available to carry out his, classifying the work according to type, subject, or technique. A file of tear-sheets or clippings or stats—some visible means of identifying the artist's work is also maintained.

These cards list the artists, photographers, and agents' addresses, phone numbers and all pertinent information. Information listed in the card file is as detailed as possible. Decorative—realistic—design—cartoon—fashion—still life—line—wash—scratch-board and wood-cuts—and subject specialties are some of the classifications. In addition a descriptive comment on the quality of work as well as possible usefulness on a specific account together with dates of interviews is noted.

With this system it is a simple matter to leaf through the cards in the classification indicated by the layout and select an artist best suited to do a specific job. Visual memory of the actual work of the artist is aided by the specific comments and by examples of work in the file. And, of course, samples can always be called in.

The Art Buyer determines the price of the art work, depending on the space and budget requirements, and settles it with the artist or agent before the job is assigned.

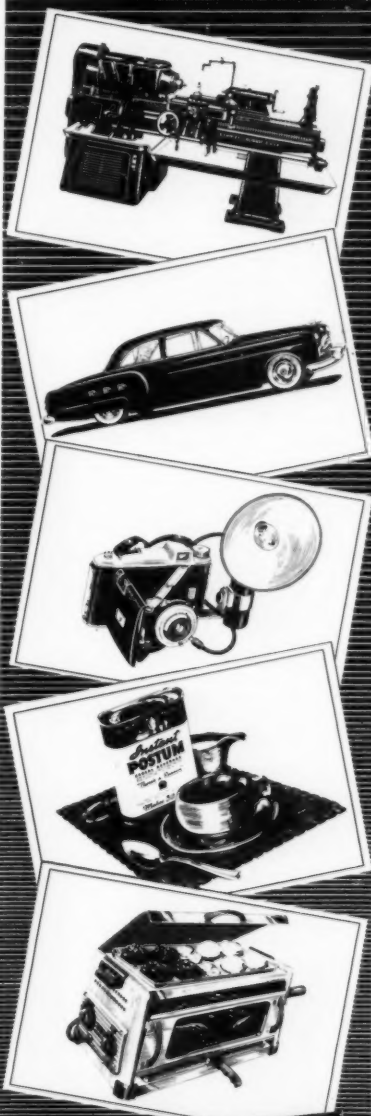
Campaign Records

A separate smaller file of 5" x 7" cards is used as a record on client campaigns. A card is assigned each client and lists artists already used on each of the various campaigns as well as artists to be considered for possible future use.

In addition to this detailed operation, the Art Buyer screens applicants for staff openings in the Art Departments; sets up showings of artists and photographers for the benefit of all via a continuing Art Exhibition in FC&B's Art Department with special emphasis on "unique and creative talent—both from the 57th street galleries and the commercial field; and serves as general information center on all problems per-

continued on following page

SCRATCHBOARD
SUPPORTED BY A COMPLETE ART SERVICE



c.a. parshall studios
19 W. 44 ST., N. Y., PHONE: MU 2-7952

x-acto

interchangeable-blade

PEN-KNIFE

The #3 X-acto Pen-Knife is better than ever—with new, larger barrel and new, eye-catching color combination. Proven hit seller in the stationery trade last year, it's ideal for many home and office tasks as well as models, artwork, retouching, stencil & frisket cutting, lithography, photography, etc. Complete with extra blade—List \$1.00.

- ★ Perfect Utility Knife
- ★ Always Handy—clips to pocket safely
- ★ Lightweight blue & white body
- ★ Always sharp—new blade inserted instantly
- ★ Extra Blade Reservoir—in handle
- ★ Refill Blades Available in 3 styles



#106 X-ACTO KNIFE DISPLAY DEAL—Consists of 39 assorted pieces—to retail from 60¢ to \$2.50 each—and handsome FREE Display (of Korina wood & Mahogany). Total List Price \$41.10.



x-acto

Write today for free, illustrated 28-page Catalog.

X-acto Crescent Products Co., Inc.
440 Fourth Avenue, New York 16, New York

continued from preceding page

conception into finished art. And always in the minimum of time with the ever-present deadline hanging overhead.

It isn't an easy job. But the Art Buyer is necessary in all larger art operations, fitting the niche that necessity demands. If you don't have an Art Buyer now, it's not because you don't necessarily need one.

But if your Art Directors are harassed, if you can't get the right photographer or the right artist when you need one, if you have the uneasy feeling that something "isn't quite right"—that perhaps you're not getting the "best there is"—you ought to scout around for the new face that fits on the art totem pole.

starch story

continued from page 15

which imitates the news editorial content and advertising which is obviously an advertisement (near editorial).

4. The editorial type is not better when it directly copies the editorial content of the magazine in which it is inserted.

The implication of this is that the "editorial" technique does not draw upon the editorial interest of a magazine for its readership. The readership appears to be due to the techniques and interest values contained solely within the advertisement. Furthermore, imitation of the editorial content of a magazine does not increase readership. It is entirely possible, as in the case of "near editorial," to create an advertisement which "looks like an advertisement" and obtain equally high readership. Thus, there seems to be no benefit in directly copying the editorial style of a magazine, and at the same time, incurring the possible ill feeling which arises in some readers' minds over the deception.

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Director & Studio News, Circulation office, 43 E. 49th St., NYC 17.



package design: the force of visual selling

by Ladislav Sutnar

This book outlines in pictures and brief commentaries the potentialities of package design for selling a product.—The author, a noted designer, has included over 500 practical examples from world-wide sources, from food packages to luxury items.—\$9.75—publisher: **Arts Inc. 667 Madison Ave., NY 21**

Endorsements, inc.

Est. 1945

world's leading service organization for the obtaining of testimonials and endorsements

500 Fifth Ave.
New York 36, N. Y.
CHickering 4-7237

WASHINGTON HOLLYWOOD CHICAGO LONDON PARIS

Realistic merchandise.
Women, men, children.

"Wills

141 E. 45 St.
New York 17, N. Y.
Plaza 9-2296



Tech Photolabs

Quality
Flexichrome Printers

•
Save time
with the right print

•
Our technicians have made
over 25,000 prints
of all sizes

•
MURRAY HILL 3-5052

14 East 39th Street
New York 16, New York

Opaque — Brilliant . . .



DESIGNERS' MAT WATER COLORS

Fine Artist Quality Opaque Designers' Colors for illustrating and all commercial art. For brush or airbrush. Selected palette of 45 colors—in ¼-oz. glass jars. (White also in 2-oz. jars.)

At your regular artist materials dealer
Write for color card and catalog to

F. WEBER CO.

Manufacturing Artists' Colormen since 1853

OIL • WATER • TEMPERA • PASTEL

Main office and factory
1220 Buttonwood St.

PHILADELPHIA 23, PENNA.

book notes

BEST CARTOONS OF THE YEAR 1953. Edited by Lawrence Lariar. Crown. \$2.50.

Fifty-four artists chose their best cartoons published this year. Lariar has compiled them and provided a foreword.

HOW TO DRAW FISHING CRAFT. Stuart E. Beck. Studio-Crowell. \$1.50.

One of a series of how-to-do-it Studio-Crowell publications. Illustrated with black and white studies of various types of boats and superstructure details. Uses nautical terminology with information and lore on boats, nets, fishing and ports.

WONDER AND HORROR OF THE HUMAN HEAD. Roland Penrose with foreword by Herbert Read. British Book Centre \$2.00.

Anthology with representations of the human head that are remarkable for their emotional content, those which typify man's idea about himself. Ancient examples and their modern equivalents trace "the continuity of the consciousness of man." 40 pages. Paper bound.

HOW TO IDENTIFY PERSIAN RUGS AND OTHER ORIENTAL RUGS. C. J. Delabere May. Studio-Crowell. \$3.50.

Detailed instruction on how to identify typical Oriental rugs and to classify them as to age, type and value. Indexed. Illustrated in black and white.

THE BEST OF H. T. WEBSTER. Simon and Schuster. \$3.50.

Cartoons of the late artist in a memorial collection. Preface by Robert E. Sherwood and biographical sketch by Philo Calhoun.

THREE CLASSICS OF ITALIAN CALLIGRAPHY. Introduction by Oscar Ogg. Dover. \$3.95.

A facsimile edition of *La Operina de Imparare di scriuere littera Cancellarescha* by Arrighi, *Lo presente libro Insegna* by Tagliente, and *Libro Nuovo* by Palatino.

Full text of these works show three great developers of The Chancery Curative style and provide a source of inspiration to modern lettering artists. Plates reproduced directly from books in the Newberry Library collection. A 21-page bibliography by A. F. Johnson is included.

Top
Performance!

ART
for TV



For "Radiantly Alive" Hair
Prell



COMPLETE
SERVICE
FROM
STUDIO
THRU
SHOP

FLIP CARDS
MODELS • STORY BOARDS
PACKAGE CONVERSION
THREE DIMENSIONAL
DISPLAYS, Mechanically
and Electrically Operated

EQ Slipm 211

99 LEXINGTON AVE.
NEW YORK 16, N. Y. • VA 6-3956-7

bookshelf

The AD&SN bookshelf makes it easy for readers to buy, at list price, the best books of current interest to the art professional and advertising manager.

ANNUALS

69. *Graphis Annual of International Advertising Art 1953-54*. Edited by Walter Herdeg and Charles Rosner. 734 fully captioned illustrations of the best in poster, magazine, newspaper, and direct advertising, as well as book jackets, album covers, trademarks, letterheads, packaging, calendars, Christmas cards and television. Printed in 6 languages. \$12.50.
45. *Penrose Annual 1953*, edited by R. B. Fishenden. A review of what's new in the Graphic Arts, general, technical articles, documents, illustrations in color. Fine reference piece. \$8.50.
5. *International Poster Annual—1952*. Edited by W. H. Allner. Illustrates hundreds of carefully selected examples of the year's outstanding poster art from 25 different countries. 180 pages. \$10.00.
68. *32nd Annual of Advertising and Editorial Art*. Published for the Art Directors Club of New York. Just published. A record of the best in American ad and editorial art and of graphic trends. A valuable visual swipe file. \$10.00.
37. *U. S. Camera Annual, 1953*. Edited by Tom Maloney. A collection of outstanding photographs from all over the world representing every phase of photography. \$6.95.
41. *Modern Publicity*, edited by Frank A. Mercer. An international annual of advertising art with 600 illustrations from 27 countries. A visual survey of international ad art cross-currents. \$8.50.

TYPOGRAPHY, LETTERING

39. *How to Recognize Typefaces*, R. Randolph Karch. Shows key characters of more than 1400 currently used type styles, arranged in order of their likeness. Includes data—on type classification, families, fonts, color. \$6.00.
43. *An Illustrated History of Writing and Lettering*, Jan Tschichold. Illustrations of writing from Egyptian, Grecian, Roman civilizations through the middle ages down to the present. History of book-press lettering traced. \$4.00.
49. *Pen and Graver. Alphabets and pages of calligraphy* by Hermann Zapf. A fine example of a revived art. \$8.50.
59. *The Studio Book of Alphabets*. 67 complete specimen alphabets, some type, some hand drawn, covering a wide range of styles. Foundries noted. \$2.00.
66. *Three Classics of Italian Calligraphy*. An unabridged facsimile edition of the writing books of Arrighi, Tagliente and Palatino, great 16th century calligraphers. Introduction by Oscar Ogg. Bibliography by A. F. Johnson. Plates were reproduced from the original books in the Newbury Library. \$3.95.

SWIPE FILES

19. *750 Designs, Borders, Backgrounds, Tints and Patterns*, H. B. Coffin. All illustrations can be cut out or copied without permission. \$4.50.
20. *Idea File*, H. B. Coffin. Shows wide variety of basic practical layouts for folders, pamphlets, self-mailers, etc. \$1.50.
50. *5000 Helpful Pictures* of architecture, beasts, birds, flowers, fowl, fish, costumes, inventions, tools, weapons, musical instruments, and vehicles, foreign and familiar, present and past. \$3.00.
51. *3000 Pictures of Animals, Reptiles, Fishes and Marine Life*. Photographs, prints, and drawings of hundreds of species. \$3.00.
52. *3000 Pictures*, grouped according to classification from Agriculture to Zoology. Includes diagrams and dictionary style legends. \$3.00.
53. *3000 Photos and Drawings of Birds*. \$3.00.
60. *Picture Encyclopedia*. 164 pages, 24,000 illustrations, mostly line drawings, wide variety of subjects, legends. \$15.00.

TELEVISION

31. *Designing for TV*, Robert J. Wade. Text plus 200 illustrations tell TV artist about scenic design, art direction, title and graphics, makeup, costuming, preparing for production, commercials, story-boards, and staging. \$8.50.
57. *The Handbook of TV and Film Technique*, by Charles W. Curran. A non-technical guide on film production costs, methods, and processes for executives and lay readers. Includes standards for programs and commercials, charts, diagrams and a glossary of motion picture nomenclature. \$3.00.

WINDOW DISPLAY, PACKAGING

24. *The Art of Window Display*, Lester Gaba. Well illustrated primer on how to design windows that sell. \$5.00.

58. *The Drama of Display*, visual merchandising and its techniques, by Jim Buckley. Begins with simple, elementary designs and how they apply to the display of merchandise and includes an analysis of its mechanics, methods and techniques. Many illustrations supported by legends. \$10.00.

67. *Package Design*. Ladislav Sutnar. 545 illustrations with brief running commentary. Emphasizes the force of visual selling, the marketing appeal of the soundly designed package. \$9.75.

ART

27. *New Techniques in Practical Art for Reproduction*, Jean Borges Mayfield. About using Bourges sheets, black-and-white retouching, pre-separated art, transparency correcting. \$7.50.
54. *The Science of Color*, prepared by the Committee on Colorimetry of the Optical Society of America. Traces the use of color by prehistoric man, through the Roman civilization. Technical and theoretical accounts of color, includes 25 color pages, diagrams and graphs. Excellent reference for students and professionals. \$7.00.
55. *Loren MacIver and I. Rice Pereira*, by John I. H. Baur. Biographical and critical study of two leading American women painters. Many reproductions of paintings by both, in color, half tones, and line cuts. \$3.00.
56. *African Folktales and Sculpture* by Paul Radin. Collection of African myths and folktales with over 160 photos of examples of the plastic art of the African cultures. Glossary of unfamiliar terms, index of tribal sources. \$8.50.
63. *Manual of Historic Ornament* by Richard Glazier. Illustrates the evolution, tradition and development of architecture and the applied arts. For students and craftsmen. \$3.50.
64. *Art in the Ice Age* by Johannes Maringer and Hans-George Bandi. Demonstrates prehistoric man's mastery of color, design and form in his artistic expression. Profusely illustrated with color, b. & w. gravure, and line drawings. \$12.50.
65. *Vatican Art* by Karl Ipsier. 160 illustrations of painting and sculpture of the Vatican. Explanatory captions. \$7.50.

COPYFITTING

42. *Streamlined Copy-fitting*, by Arthur B. Lee. 58-page manual has character count for more than 1350 faces, including caps and small caps. All necessary scales on one master gauge. \$4.95.

ART DIRECTOR & STUDIO NEWS

43 E. 49th Street, New York 17, N. Y.

Amt. Encl. \$.....

Please send me, postpaid, the books corresponding to numbers circled below.

5 19 20 24 27 31 37 39 41 42 43 45 49 50 51
52 53 54 55 56 57 58 59 60 63 64 65 66 67 68 69

12/53 All orders shipped postpaid. No C.O.D.'s. Add 3% sales tax with orders for New York City delivery.

NAME & FIRM

ADDRESS

CITY..... ZONE..... STATE.....

dye transfer color prints

Professional quality at sensible prices from merchandise, transparencies, art work. Rush orders, small and large quantities made in our own laboratories. Complete color, black and white services.

corona color studios
37 West 47th St., N. Y. 37
PLaza 7-1661

RALPH TORNBERG INC.
advertising photography

1780 BROADWAY CORNER OF 57TH ST.
NEW YORK 19 • COLUMBUS 5-5864

COMPLETE STOCK
artists & drafting supplies
AT LOWEST PRICES
new york central supply co.
62 THIRD AVE. (NEAR 11TH ST.) N. Y. 3, N. Y.
GRAMERCY 3-5390

Kurt H. Volk, Inc.
TYPOGRAPHERS
228 East 45th Street
New York 17, N. Y.



book notes

CHILDREN ARE ARTISTS. Daniel M. Mendelowitz. Stanford Press. \$3.00.

Author is professor of art and education at Stanford University. He attempts to teach adults to see children's artistic expression as part of their play; that "correct drawing" and "talent" are not important in understanding his pleasures and satisfaction in creating. With the illustrations are suggestions of how to look at children's art. References and bibliography.

THE TATTOOED SAILOR. Andre Francois. Alfred A. Knopf. \$2.95.

French cartoonist presents to America a book of his work which has appeared in Punch, Lilliput, French Vogue, and others. Most of his line drawings though very simple, require no caption.

WORCHESTER PORCELAIN. Franklin A. Barrett. Pitman. \$6.50.

Study of 18th Century Worcester porcelain. 96 illustrations from photographs, some in color. Indexed. Bibliography.

Other books recently published:

THEORY OF BEAUTY. Harold Osborne. Philosophical Library. \$4.75.

A PICTORIAL HISTORY OF THE AUTOMOBILE. Philip Van Doren Stern. Viking Press.
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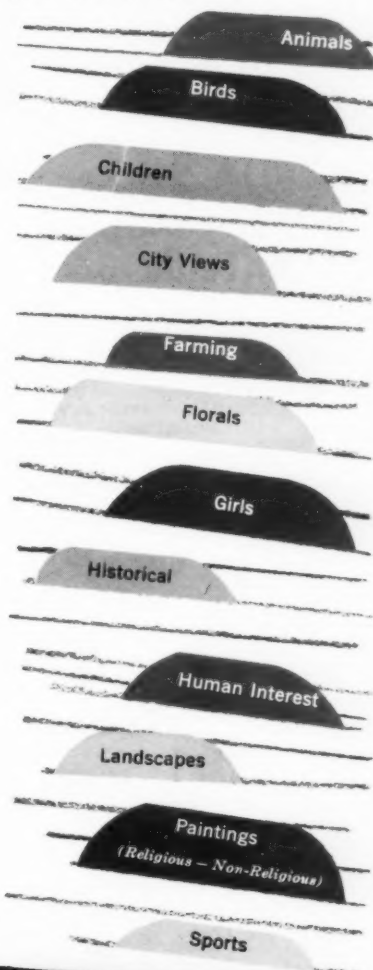
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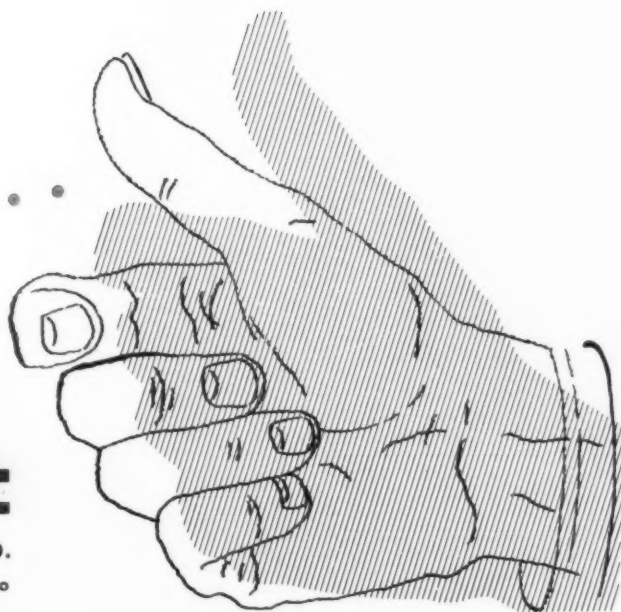
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